

PICTURE STUDIES

ALICE FLOKER

AND

ORLIN H. VENNER



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Book F6

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PICTURE STUDIES

**Studies of one hundred five of the World's
Famous Pictures best adapted for use in the
schools and for schoolroom decoration**

BY

ALICE FLOKER

Assistant State Superintendent of Nebraska

AND

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Chicago and Lincoln

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PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



THE AGE OF INNOCENCE

SIR JOSHUA REYNOLDS

This series of Picture Studies includes a hundred studies of the world's famous pictures best adapted for use in the schools and for schoolroom decoration.

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SIR JOSHUA REYNOLDS

Sir Joshua Reynolds, (1723-1792) was born in the beautiful county of Devonshire, England. His father was a clergyman and his mother was the daughter of a clergyman. When Sir Joshua was yet a child, his parents decided that he should be educated for a druggist.

One Sunday, as he sat in church he sketched a picture of the minister on his thumb nail and afterwards transferred it in oil to canvas. This convinced his hitherto reluctant father that he should give his consent to the boy to enter into his chosen field, and he reluctantly apprenticed the boy to Hudson, a great London painter. The boy was apprenticed for four years, but at the end of two years he returned to his native home, Plympton, England. It was said that Hudson realized the ability of Reynolds and, because of fear in having a rival in Reynolds, discharged him.

Reynolds traveled abroad extensively but the place where he found most joy and satisfaction was in Italy with the great masters in art. In Venice he conceived his ideal in coloring, but not his method. This great artist was said to be one of the seven greatest colorists of all time, yet he won this distinction by hard work.

After three years of travel, observation, study and toil in Italy he returned to London, determined to "survive or perish" in his art. During his second year he had a hundred twenty dukes, duchesses, members of parliament, and society beauties sit for him. In one year he had a hundred fifty sit for him, among them the Prince of Wales, afterwards George III.

THE AGE OF INNOCENCE

The joy of being called "father" was not the good fortune of Sir Joshua Reynolds, but he loved children dearly. He invited them to his studio, played with them in their plays and spent many happy hours with them.

Reynolds never painted the picture of a child until he had won its confidence, until he was sure it trusted him. Then he could get its natural childish expressions.

This child was "Offy" his niece who sat for so many of his pictures. What an attractive background Reynolds has given us for this, the most beautiful of all his child pictures.

The child seems to be interested in something as she folds her dimpled hands against her breast while her little pink toes are just creeping from beneath her skirts. Does her face not reveal the fact that she is happy? She is probably just resting from a romp with her great, true friend, and he no doubt is talking to her and while she turns her head to listen he is sketching her.

Altho this little girl lived nearly two hundred years ago does she not remind you of your baby sister at home, or of some other little girl whom you know? Her hair is dressed much the same and her face is just as thoughtful. She must be sitting on the ground under some friendly trees. The sky, so full of vaporlike clouds, indicates peace and quiet. This is said to be the most perfect child picture ever painted by any artist.

EXERCISES

1. What kind of pictures did Reynolds paint?
2. How can you account for his ability to paint children's pictures?
3. Who were his studies?
4. What do you think are the chief characteristics of the child portrayed in "The Age of Innocence"?
5. Why does the picture appeal to all classes of people?

So I will say that I believe there are two virtues much needed in modern life, if it is ever to become sweet; and I am quite sure that they are absolutely necessary in the sowing the seed of an *art which is to be made by the people and for the people, as a happiness to the maker and the user.* These virtues are honesty, and simplicity of life.

—William Morris

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ALONG THE LANE NEAR LAREN

ANTON MAUVE

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ANTON MAUVE

Anton Mauve (1838-1888) was born at Zaandam, Holland. He ranks among the most famous of Dutch painters of the modern school. He gave all of his attention to painting peasants and landscapes of Holland. Strange as it may seem, he had appreciation in England and America before his countrymen recognized his wonderful genius. He won medals in Philadelphia, Antwerp, Vienna and Paris. The largest collections of his pictures are found in America, especially in private collections in Saint Louis. It has been said that no other painter has so faithfully caught the spirit of Dutch scenery.

ALONG THE LANE NEAR LAREN

The refined sunset scenes, the flocks of sheep, and the hazy atmosphere of Mauve's pictures make us easily recognize them as works of this artist. He saw the poetic side of labor, just as Millet saw the dramatic side of the toiler's life. Mauve is to Holland what Millet is to France.

This picture presents a typical landscape in Holland. Across the stretch of flat country, windmills are seen far in the distance. A shepherd leads a flock of sheep along a road in the direction of a great copse that appears almost black against the unclouded sky. On either side of the road is green pasture land. Some of the sheep have strayed from the flock to nibble the grass.

Mauve has painted many beautiful sheep and other animal pictures, which are thoroly realistic and simple. This beautiful painting is one of his very best. Notice the birch trees in the distance so graceful and inviting especially on a summer day. The sheep are wending their way homeward down the lane and past the birch trees, where they will rest. In the morning they go forth to seek pasture and in the evening they return weary with the day's task. The shepherd's life is just as uneventful

He loves his sheep and does not weary of his daily toil. Over the whole scene, the artist seems to have spread a hazy, transparent-like veil, giving rare beauty and charm to the picture.

This picture offers an example of simplicity and of the artist's power to suggest much thru broad painting. The picture has no object in the immediate foreground, the objects of chief interest being placed in the middle ground and in the background. The monotony of the level landscape is broken by the shapely trunks of six small trees resembling birches, and by the heavy copse. Contrast is secured by painting deep "patches" of shadow here and there across the greensward. Aside from the presence of the shepherd and his flock, Mauve imparts the human touch by the roadway with the deep prints of travel. Hence the words of the title, "Near Laren," Laren being a small village in Holland.

EXERCISES

1. Sketch briefly the life of Anton Mauve.
2. In what respect may we compare Mauve and Millet?
3. How did Mauve portray labor?
4. Describe this picture.
5. What shows the author's simplicity of arrangement?
6. Describe the setting of this picture.
7. What in this picture pleases you most?

The most important part of painting is to know what is most beautiful in nature, and most proper for that art; that which is the most beautiful is the most noble subject.

—Dryden

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ANGELS' HEADS

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ANGELS' HEADS

Sir Joshua Reynolds knew the secret of bringing out childish expression because he naturally loved children. What could be more angelic than the face of a little child? How that face changes with the various moods into which it falls as a result of its environment.

Jesus referred to children as reflections of the angels of Heaven. This may be the reason why Reynolds represented little Frances Gordon as an angel. She was a frequent visitor at his studio and when her parents asked him to paint her picture he surprised and pleased them by painting these five views in as many positions, representing angels. He represented Frances as looking right at him, as discovering some strange new object, as puzzled about something she could not understand, and twice as happily, cheerily singing. Each face was painted when Frances least expected it and thus represents all the sweet, innocent childish spirit in the most natural setting.

How proud little Frances Gordon's parents must have been to have this great artist represent her true to their own interpretation of her sweet childish face. Ten years after this picture was painted (1831) Frances died and her mother gave the picture to the English National Gallery. Other pictures by this artist are: Simplicity; Strawberry Girl; Master Bunburg; Age of Innocence.

EXERCISES

1. Sketch briefly the life of Joshua Reynolds.
2. Why was he particularly strong in painting child pictures?
3. Who was Frances Gordon?
4. How did he come to paint her picture?
5. Describe each childish mood as you feel it is depicted by Reynolds in these faces. Which one is happy, which thoughtful, which surprised, which puzzled?
6. What are some of his other pictures?
7. What do you like best about these "Angels' Heads"?

None more admires, the painters magic skill
Who shows me that which I shall never see.

—Cowper

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THE ANGELUS

JEAN FRANCOIS MILLET

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JEAN FRANCOIS MILLET

Jean Francois Millet (1814-1875) was born in Normandy, France, of hardy peasant stock, and is familiarly known as the "peasant painter of France." As a boy, he lived a rugged out-of-door life, helping his father in the fields. When he could no longer repress his desire to become an artist he went away to study. When he returned, he was a great painter, but still remained a true peasant at heart. He set up his home and studio in the village of Barbizon, not far from Paris. Here lived the peasants who plowed, sowed, cultivated, and reaped and Millet delighted to wander out and sketch them at their labor or converse with the woodcutters, the charcoal burners, or the fagot gatherers.

Millet's home in Paris had been one of poverty, discouragement and sadness. Oftentimes he did not know where his next meal was coming from. In Barbizon, he was at least able to gain some food for his little ones from his garden, and he could have near him his brother artists Dupre, Rousseau, Corot and Barye, who appreciated his efforts and to whom his artistic message was not spoken in vain.

Here he studied and painted the peasant life. Into his pictures he put not only the things he saw around him every day, but also many things he remembered since the days of his youth. His paintings had an inner meaning that could be brought out by none but the one who has lived the life.

Millet was so full of sympathy with human life, that in his first pictures very little attention was given to the landscape; but later he was educated to the fact that there is a good bond between man and nature, and that a picture to be a true interpretation must harmonize the one with the other. In all of his later pictures, therefore, the landscape and the figures seem to be in perfect harmony.

Millet has been able to show us in his pictures very nearly what time of day it is. In the "Sower" we have

the evening twilight; in "The Gleaners," the burning noonday; in "The Angelus" the glow of the setting sun; in "Woman Sewing," the glimmering lamplight. The figures in his pictures are neither artistic nor graceful, but they show great expression and goodness of character and look as if they were really a part of their surroundings. This was the life of which, in the fullness of his heart, he said: "The peasant subjects suit my temperament best, for I must confess that the human side of life is what touches me most."

He died without having been appreciated. He planted artistic seed for others to reap a harvest. He was the sower; we are the gleaners. We have lived to see three nations striving in friendly rivalry to secure his masterpieces.

THE ANGELUS

In this picture the early twilight of an autumn day has overtaken two peasants at the close of a hard day's work in the field. They are digging potatoes. The field is a long way from the village, but in the still night air, sounds are carried far across the plain. Suddenly the bell of the village peals forth. The man stops digging and plunges his fork into the earth and the woman hastily rises from her stooping posture. The Angelus bell is ringing and it calls them to prayer. Three times each day, at sunrise, at midday, and at sunset, this bell reminds the world of the birth of Christ. The atmosphere of prayer pervades the picture. The woman stands with bowed head and hands clasped over her breast. Her husband has bared his head and holds his hat before him. We often see pictures of real life in which labor is lightened by love, but here we see labor glorified by reverence and devotion.

The clumsy shoes, the coarse, home-made garments of both the man and the woman, the rough brown fields, and the lowering skies are all things that Millet delighted in portraying, for it is typical of the life he himself had lived and loved.

Hard labor is shown in every line of the homely figures. Devoid of all pleasures, as their lives seem to be, they are glad for a chance to stand for a short time in the descending night to offer thanks for hands with which to labor, and hearts with which to love.

EXERCISES

1. Tell the story of Millet's life.
2. Why was Millet called "The Peasant Painter of France"?
3. What have the persons in the picture been doing?
4. What tells you the kind of persons they are?
5. What is shown of them by what they are now doing?
6. Describe fully the picture.
7. What impression does one get upon first looking at "The Angelus"?
8. What do you like best about the picture?

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ANN HATHAWAY'S COTTAGE

WILFRED BALL

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WILFRED BALL

Wilfred Ball is an English painter known especially for his fine water colors and etchings. He was educated in the Grammar School at Hackney, England. He began his career as a public accountant in London, but was drawn incidentally into a study of art, a study he pursued with zest at the Heatherley School, London. At the Paris Exposition in 1900, he was awarded a bronze medal for his etching. His most popular painting is that of "Ann Hathaway's Cottage," done in oil.

ANN HATHAWAY'S COTTAGE

The picture, "Ann Hathaway's Cottage," is of peculiar historical interest, owing to the fact that Ann Hathaway was the wife of the great English dramatist, William Shakespeare. The cottage, which is spoken of in certain legal papers as a "farm-house," is in Shotterly, a hamlet of Stratford, and not far from the home of Shakespeare.

This picture is a reproduction of an oil painting by the artist Ball. It is intended to carry out the idea of the "farm-house," showing the comfort of a quiet home in the country. It is not a lonely place, for other cottages are nearby, and people may be seen upon the well-traveled public road that leads past the cottage.

The cottage, as the main feature of the picture, first attracts attention with its queer thatched roof, and the three large chimneys. We can see the vines, the small windows with the little panes of glass, the wooden strips across the plaster of the outside walls, and the odd attic windows near the eaves. About the cottage we next observe the grounds containing large oaks and evergreens, a hedge of shrubbery, a stone wall, a fence, and a wooden gate.

The light in the picture comes from a direction to enhance the beauty of the scene. We "enter the picture" from the right, directly opposite the old-fashioned open

gate to "Ann Hathaway's Cottage." The trees and shrubbery just coming into leaf, the abundant green grass, the flowers and the bright blue sky, all suggest a day in early spring.

EXERCISES

1. What historical interest centers about this picture?
2. Where is this "cottage" located?
3. What is this "cottage" made to represent?
4. Describe the picture.
5. What prevents this from being a lonely scene?
6. What general feeling comes to one as he studies the picture?
7. What do you like best about the scene?

The enemy of art is the enemy of nature. Art is nothing but the highest sagacity and exertion of human nature; and what nature will he honor who honors not the human.

—Lavater

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AN OLD MONARCH

ROSA BONHEUR

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ROSA BONHEUR

In the quiet old town of Bordeaux, on the west coast of France, was born, October 22, 1822, one of the world's most famous artists, Rosa Bonheur. Her father was an artist. Her mother was a musician. Rosa's waking hours were spent in playing with the cats and dogs. She loved every animal that came along, no matter how wretched it might be.

When her father moved to Paris, little Rosa became very homesick for the familiar scenes in her quiet old home in Bordeaux. There was a school for boys nearby, and the master, seeing the loneliness of the little girl, asked her father to send her with her brothers to his school. The boys became very fond of her, for she entered into their sports as readily and with as much spirit as one of their own number.

In 1835, Rosa's mother died, leaving the father to care for four small children. The family now had to be separated. Juliette, Rosa's sister, was sent to a friend of the mother in Bordeaux; the boys to one boarding school; and Rosa to another. She, at least did not feel happy with this change. She had always lived a free, unrestrained life, and to thus be held within the bonds of school life was too much for the child. She made a dash for freedom, so transgressing on the rules of the school that the authorities of the institution gave her up in despair and she went joyously home to her father.

Rosa's father was so busy with the giving of his lessons that he had not time to instruct his little daughter. She was free to amuse herself as she wished, which she did by drawing and painting. One day, upon returning home to his studio, he was surprised to find that she had sketched a very lovely bunch of cherries. After that he took time to give her lessons, and she progressed so rapidly that she was soon able to give lessons herself. She was advancing so well that she took to copying famous masterpieces in the Louvre, and these copies were so well done that she received good prices for them in the market places.

In 1847 Rosa Bonheur received her first prize, a gold medal of the third class, presented in the king's name. One of her best works, "Oxen Plowing," was painted for the Salon exhibit of 1849. Rosa's father was gradually failing in health at this time, but when this picture was finished, he rallied sufficiently to go out and see it. A few days later he died, satisfied that his daughter had more than fulfilled the dreams of success that he had at one time hoped himself to achieve.

After her return to Paris, she withdrew to the village of By, in the very heart of the grand old forest of Fontainebleau. Here at By, Rosa purchased a rambling old house where she kept a menagerie consisting of birds of all kinds, and animals, both wild and domestic. Here she lived the life of a peasant, rising early, and retiring at the setting of the sun, eating the simplest of food and painting to her hearts content.

AN OLD MONARCH

This picture is one of the artist's best pictures of wild animal life. The details of the picture are worked out with the utmost care. Notice the finely set eyes, the ferocious mouth and nose, the shaggy mane telling of strength, and the general air of alertness and superiority. The lion is familiarly known as the king of beasts, and the artist has here represented him as worthy of the title.

EXERCISES

1. What appeals to you most in this picture?
2. Does it seem strange to you that a woman should delight in painting ferocious animals? Why?
3. What type of woman was this artist? Tell all you can of her life.
4. Tell the story of Rosa Bonheur and of this picture as it appeals to you.
5. Name other pictures painted by Rosa Bonheur.

There's no way of getting good Art, I repeat, but one—at once the simplest and most difficult—namely, to enjoy it. Examine the history of nations, and you will find this great fact clear and unmistakable on the front of it—that good Art has only been produced by nations who rejoiced in it; fed themselves with it, as if it were bread; basked in it, as if it were sunshine; shouted at the sight of it; danced with the delight of it; quarreled for it; fought for it; starved for it; did, in fact, precisely the opposite with it of what we want to do with it—they made it to keep, and we to sell.

—John Ruskin

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THE ARRIVAL OF THE SHEPHERDS

HENRI LEROLLE

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HENRI LEROLLE

Very little can be learned of the life of this painter who is a modern French artist, born in Paris.

His works are mostly those of nature, and all his works show the influence of other painters of that same period. He paints landscapes, interiors of buildings, and of late, scenes from peasant life. His pictures, altho not considered extraordinary, are pleasing to the eye. Lerolle has many admirers in America. His figures in outdoor scenes are placed in a clear, luminous atmosphere, filled with reflected light.

Lerolle had a fortune of his own and was thus able to pursue his studies without being hampered by poverty.

Lerolle's best known paintings are: By the River; The Nativity; The Shepherdess; The Arrival of the Shepherds.

THE ARRIVAL OF THE SHEPHERDS

And there were in the same country Shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them and the glory of the Lord shone round about them: and they were sore afraid. And the Angel said unto them, "Fear not, for behold I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day, in the city of David, a Saviour which is Christ the Lord, And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, lying in a manger; and suddenly there was with the Angel a multitude of the heavenly host praising God and saying "Glory to God in the highest, and on earth peace, good will toward men."—Luke 2, 8-14.

Thus we read the story of the birth of Jesus of Nazareth in the humble stall of Bethlehem. It is very sweet and tender and impresses the lowly circumstances of the birth of Him who was to become the Prince of Peace.

The shepherds saw this star and the angel told them where to find the Child. Then the shepherds wrapped their cloaks about them and hastened to Bethlehem. This picture represents their arrival. It also reminds us of the sacred season of Christmas, the time of giving to one another in commemoration of the greatest Gift in the world. It is a season of promise because of the wonderful blessing showered upon us in this glorious country of ours.

EXERCISES

1. Of what nationality is Lerolle?
2. Of what do most of his works consist?
3. Which is the principal group in this picture?
4. What feeling is expressed by that group?
5. What is the center of interest in the picture?
6. Where is the strong light? Why?
7. What seems to be the attitude of the Shepherds?
8. Why do they not draw near to the Christ Child?
9. Why is the donkey in the picture?
10. What other interesting details are given?
11. What do you like best in the picture?

All nature is but art unknown to thee;
All chance, direction which thou can'st not see
All discord harmony not understood;
All partial evil, universal good;
And spirit of pride in erring Reasons spite
One truth is clear, whate'er is is right I admire.

—Pope

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



AURORA

GUIDO RENI

This series of Picture Studies includes a hundred studies of the world's famous pictures best adapted for use in the schools and for schoolroom decoration.

THE UNIVERSITY PUBLISHING COMPANY
Chicago and Lincoln

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GUIDO RENI

Guido Reni was born at Bologna, November 4, 1575, and died there August 18, 1642. He was a son of Daniele Reni, a musician. His first studies were taken under Denys Calvaert, and he afterwards studied under Carracci. For a time he was the favorite pupil of Lodovico by whom he was dismissed because of jealousy. After painting for a time in Bologna, he, with his fellow pupil Francesco Albani, went to Rome. There Cardinal Borghese gave Guido an order for "The Crucifixion of St. Peter" on condition that it should be done "after the manner of Caravaggio," leading Bolognese painter of the day. After twenty years in Rome, he returned to Bologna. Later he was induced to open his study in Rome. There he painted the famous "Aurora."

Among his many other famous paintings are: Christ on the Cross; Sampson Victorious; Death of Cleopatra; Rebecca at the Well; Atalanta's Race; David and Goliath.

AURORA

In this picture, the sun is represented by Helios who sits in his golden chariot. Each day he drives his prancing steeds across the heavens and back again to his palace. There is strength in his determined features and in that firm hand which directs with such perfect ease, the path of these dancing, prancing horses. Just above and in front of him is Cupid, or the morning star, who goes forth to herald his approach. Around Helios' chariot we can see several beautiful figures draped in graceful robes. These are the hours. They follow him all day long stepping so lightly that their feet scarcely touch the clouds. Their faces show that it is with a spirit of joy and delight that they accompany him who seems so grand and glorious in their midst. Notice that the hours in the foreground are the happiest of all. They are the morning hours, probably, and are just starting out fresh rested for the day's journey. Those in the

background are the afternoon hours. One looks back at Helios as if to remind him that she is weary.

But of all the Gods and Goddesses in our Fairyland, none are so much loved as the beautiful Aurora. See her as she goes forward clad in soft draperies. It is her duty to rouse the sleeping world. She glides out of her palace, wakens the God of Day, and then goes on to the palace of the sleeping hours. The steeds come forth, and harnessed to the golden chariot by the hours, away they go on their journey. As if by magic the birds waken, the eastern sky lights up, the dew laden flowers and plants lift their heads, and the morning breezes begin to blow.

When Helios and his mysterious company return to their palaces the light of day goes out and night settles over all.

Cardinal Seipio Borghese commissioned Guido Reni to decorate the garden pavilion of his palace on the site of the Baths of Constantine. This pavilion is located at the end of a beautiful garden planted with magnolias, and consists of three halls on the ground or first floor. This picture is painted upon the ceiling of the central hall. A large mirror has been placed below it so that visitors may see the picture with ease by looking into the mirror on the floor. The colors are as bright as if the picture were painted only yesterday.

EXERCISES

1. What does this picture represent?
2. Who is the sun-god? What indicates that he is strong and firm?
3. What does Cupid do?
4. Describe the hours. What do they do? Which hours are happy? Which are weary? Why?
5. Who is the fairest Goddess of our Fairyland?
6. Tell what changes take place as she makes her journey.
7. Where does this company go when we have night?
8. Who painted this picture? Where is it?
9. What do you like best about the picture?

From the mingled strength of shade and light
A new creation rises to my sight.
Such heav'nly figures from his pencil flow
So warm with light his blended colors glow
The glowing portraits, fresh from life, they bring
Home to our hearts the truth from which they spring.

—Byron

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



THE AVENUE (MIDDELHARNIS)

MINDERHOUT HOBBEMA

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MINDERHOUT HOBBEMA

Minderhout Hobbema belongs to the Dutch school of art. He was born in 1638 at Amsterdam, where he spent his entire life.

He was unimaginative. He had few of the dreams and inspirations which most artists have. He was very practical and invariably painted just what lay before him. He did not paint a great many pictures, his earliest one bearing the date of 1650, while his last but one is dated 1670. His last picture was "The Avenue of Middelharnis," which was made in 1689.

Hobbema's master, Jacob van Ruysdael, was one of the most noted of Dutch painters. While Hobbema certainly displayed less poetic feeling and genius than did his master, yet it is thought that his effects were truer and his colors more brilliant.

Hobbema's art was decidedly neglected in his own country, so nearly all of his works have been carried to England where they have found their way into private collections. Some of them have been brought to America.

Hobbema died at Amsterdam on December 14, 1709. His noted paintings are: Avenue of Middelharnis; The Water Mill; Wooded Landscape; The Wooded Road; Showery Weather.

THE AVENUE OF MIDDELHARNIS

This picture is considered Hobbema's masterpiece. Undoubtedly the chief attraction is the avenue at the center of the picture. We see two rows of tall, peculiarly shaped trees, which are very straight and well-trimmed, having only a small tuft of leafy branches at the top. They skirt the sides of a rather rutted road, and seem to rear themselves almost to the sky. As we follow their great length, we are attracted to the dull, leaden, but nevertheless beautiful, sky. The very shape and color of the clouds lend a touch of grandeur to the scene.

As we look down the avenue, we can distinguish several figures. The foremost are a man and his dog, while further in the distance we see three other figures. This causes us to think that the avenue may be a thorofare leading from the village in the back of the picture.

Studying the painting more closely, we see a collection of low houses, almost overshadowed by a towering castle in the foreground, overlooking the open country to the left. These comprise the village. On the right side of the picture, detached from the others, we notice a low thatched cottage, in front of which stand two figures.

We also see a well-kept garden of small trees which are trimmed in a manner similar to those of the avenue. A small canal is seen in the foreground.

This picture now hangs in the National Gallery, London.

EXERCISES

1. Of what nationality was Hobbema?
2. Name some of the characteristics which distinguished him from other artists. Under whom did he study?
3. How long a time was it between the last two pictures he painted?
4. How was his art treated in Holland?
5. Where were his paintings received?
6. What can you say about the popularity of this picture?
7. What attracts your attention first on looking at this painting?
8. Describe the trees; the road; the sky.
9. Compare the trees of the avenue with those on each side.
10. How many persons do you see? Tell what each is doing.
11. In what country do you think this is? Why?
12. Describe the picture as it now appears to you.
13. Why do you think so many persons have liked this picture?

The one thing that marks the true artist is a clear perception, and a firm, bold hand, in distinction from that imperfect mental vision and uncertain touch which gives us the feeble pictures and the lumpy statues of the mere artisans on canvas or in stone.

—Oliver Wendell Holmes

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



BABY STUART
ANTOINE VAN DYCK

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ANTOINE VAN DYCK

Antoine Van Dyck, the celebrated Flemish artist, was born in Antwerp, in 1599. His father was a merchant, and his mother, who died when her son was only eight years old, was noted for her beautiful embroidery. The son early showed a remarkable talent for art. At fifteen years of age he entered the studio of the great Rubens. Here he made rapid progress, and had the honor of being admitted to the "Guild of Painters" in Antwerp when he was only nineteen years of age.

It was in England that Van Dyck had his greatest successes. Many of his masterpieces are owned there today. Van Dyck was considered the most brilliant of all of Rubens' pupils. So thoroly has Van Dyck acquired Rubens' touch of the brush, that it is frequently difficult to decide whether certain pictures produced in these years are the work of the master or of the pupil. It has been said that Rubens became very jealous of Van Dyck's ability; but when they finally parted, they were the best of friends.

The last nine years of Van Dyck's life were passed in England, where the family of Charles I and the brilliant group of persons forming his court, were the subjects of a final series of portraits. In fact, the men in Van Dyck's pictures are all noblemen, the women all great ladies, and the children, all princes and princesses.

BABY STUART

This famous painting of "Baby Stuart" is taken from a group picture of the children of Charles I, King of England. Baby Stuart's name, at the time of the painting of the picture, was James, Duke of York. On the death of his brother, Charles II, in 1685, he became King of England.

What a dear little fellow he is! See his big round eyes, his soft red lips, and plump rosy cheeks and neck. He looks at something away off that seems to be very interesting to him.

What rich beautiful clothes he has! They are surely suited to the baby of a king and queen. The dress is of lovely soft silk, the cuffs of lace, rich and rare, and a dainty cap covers his round little head.

Altho Baby Stuart looks so sweet and innocent in his baby picture, he was a bad king, so that in three years he had to give up his crown, and flee to France.

EXERCISES

1. When and where was Van Dyck born?
2. When and under whom did he begin his study of art?
3. What honor was bestowed upon him at an early age?
4. Of what class of people did the artist paint portraits?
5. In what country did he achieve the greatest success?
6. Tell of the relations between Rubens and Van Dyck?
7. Who was "Baby Stuart" at the time this portrait was painted?
8. What kind of a king was "Baby Stuart"? What finally became of him?
9. Describe the baby's face. His dress.
10. How old do you think he is?
11. Tell about any babies you know about the same age.
12. Why do you think this picture is so well liked?

We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see;
And so they are better, painted—better to us,
Which is the same thing.

—Robert Browning

PICTURE STUDIES

ORLIN H. VENNER

Professor of Literature, Nebraska Wesleyan University,
University Place, Nebraska



LUDWIG VAN BEETHOVEN

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LUDWIG VAN BEETHOVEN

Ludwig van Beethoven, the great German musical composer, was born at Bonn in December of 1770. In early days, his people lived near Louvain, Belgium. His father was a musician and singer, and his mother was Magdalena Laym. Both father and mother were undistinguished. The father had shiftless habits that later assumed forms of viciousness. Into this home of poverty young Beethoven was born.

The father early discovering that his son had wonderful talent, and deciding to make the most of it, set the boy to hard musical study, especially the violin, before young Beethoven was five years old. The boy made such wonderful progress that, at the age of nine, his father could no longer teach him. The boy was not allowed much formal schooling outside of music, and because of this fact it has been a matter wondered at that the musician developed such breadth and depth in his intellectual and moral life.

But Beethoven was an indomitable worker and consequently announced to the world his motto, "Give only your best." It was said that Beethoven could never understand why any one should do anything that did not represent the man at his best. The boy had many trials as his talent developed, but his most sorrowful disappointment was that of deafness, which was largely due to improper treatment and lack of care when he was young. He was able to go on with his work as a composer, but he missed the conversation of friends, nor could he have the pleasure of hearing his own wonderful compositions performed. His father died, and Beethoven assumed the care of the family, at all times showing the tenderest devotion toward his mother.

Beethoven had a loving disposition, and a most affectionate nature which had been starved when he was young. He sympathized with all men, and encouraged them. His mind entitles him to rank among the greatest geniuses that have ever lived. His mental, moral and

intellectual balance is little short of marvelous. He is called the greatest artist and musician that the world ever produced. The great composer died March 26, 1827, during a fierce thunderstorm. The final tribute to him is that he revealed in the highest degree the truthfulness and self-control of a noble soul. His great compositions are ranked as unsurpassable and somewhat unique in the realm of art.

The idea of the portrait by Vogel, the German portrait painter, is to express the sensitive nature, the great intellect, the patient suffering, and the mighty will power of the great soul Beethoven who triumphed in his attempt to make the most of his talent in spite of fearful physical handicaps.

EXERCISES

1. Where and when was Beethoven born?
2. What had he to overcome?
3. At what age did he begin his study of music?
4. Why had he probably so little formal schooling?
5. What was his standard of work?
6. What was his greatest handicap?
7. What shows that he was a dutiful son?
8. Describe his nature and disposition.
9. What was his rank as composer and artist?
10. What does the picture seem to convey to the beholder?
11. What to you is the lesson of Beethoven's life?

The highest problem of every art is, by means of appearances, to produce the illusion of a loftier reality.

—Goethe

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



A BOY AND RABBIT
SIR HENRY RAEBURN

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SIR HENRY RAEBURN

Henry Raeburn was born March 4, 1756, at Stockbridge, Edinburgh, in Scotland. His parents died soon after his birth and he was left in the care of an elder brother, who sent the lad to Heriot's Hospital where he received the fundamentals of a good education. It became necessary, however, for him to leave school at the age of fifteen, when he was apprenticed to a goldsmith. During his spare moments, he studied and painted. At first he attempted only miniatures, but later began to work in oil. At the age of twenty he was receiving so many orders for portraits that he quit his apprenticeship to give all his time to painting. Two years later, he married a wealthy widow with two daughters. It was the son of one of his step-daughters who is represented in "A Boy and Rabbit."

At the age of twenty-nine, Raeburn had so increased in his power and ambition as a portrait painter, that he decided to go to Rome. On his way he stopped at the studio of Sir Joshua Reynolds, who did much to encourage him. Raeburn remained in Rome for two years, where he studied the works of the old masters. Upon his return to Edinburgh, he opened a studio of his own. In 1808, a mercantile firm in which he had an interest, failed, leaving the artist entirely bankrupt. He then decided to move to London where he might regain his fortune. Jealous portrait-painters, fearing Raeburn's rivalry, advised him to return to Edinburgh as a wider field. The simple, honest man believed this, so he returned to his home.

Feeling that Raeburn was now safely out of the way, the Academy bestowed honors upon him. In 1814 he was made an Associate of the Academy and the following year, a full member.

His greatest honor, however, was yet to come. In 1822, King George IV, visiting Edinburgh, and charmed, not only by the painter's art, but by his gentlemanly bearing and dignity as well, knighted him. The follow-

ing year the king desired a portrait by Raeburn. The artist, however, had just started it when he was taken suddenly ill, dying July 8, 1823.

The striking feature of Raeburn's art is that it is all his own. He copied no one. He followed no set rules. His supreme gift was that of painting not only material things, but character.

A BOY AND RABBIT

The sweet, delicate face of the lad in the picture reflects a gentle spirit within, and we feel no fear that the rabbit will not be tenderly cared for while he is with his little master. Even now, the little animal is contentedly munching some greens with which he has been provided, and nestles calmly within the circle of the boy's arm.

The youth's quaint dress, the long trousers, white stockings, frilled waist thrown open to reveal a white throat, and the hat set so boyishly on the fine head, add to the charm of a lovely scene. It is a picture that we like to look at—for it holds so much of all that is delightfully childish and innocent—and is so free from all worldly cares.

EXERCISES

1. Sketch briefly the life of Raeburn.
2. Where and by whose aid did he receive his first education?
3. Under whom did he study?
4. How long did he remain in Rome?
5. What did he do upon his return?
6. Tell of the influence of his visit to Rome.
7. How did he attempt to regain his wealth?
8. With what opposition was he met?
9. What honors were bestowed on him?
10. Who is the boy in this picture?
11. What is he doing?
12. What is the rabbit doing?
13. Do you think the lad is kind to his pet?
14. Describe the boy's clothing. Is it like that worn today?
15. What do you like best about this picture?

Art is the child of Nature; yes,
Her darling child in whom we trace
The features of the mother's face,
Her aspect and her attitude.

—Longfellow

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



BOYHOOD OF LINCOLN
EASTMAN JOHNSON

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EASTMAN JOHNSON

This artist is one of the modern American painters. He was born in Lovell, Maine, in 1824. His first work, begun at an early age, was in black and white. He painted in Washington and in Boston devoting most of his time to portraits.

From 1849 to 1856 he studied at Rome, The Hague, and Dusseldorf. Upon his return he met his first success after presenting his picture "Old Kentucky Home." His paintings of New England life have brought him much popularity and many of his portraits have become standard portraits. He died in 1906 at his home in New York City.

BOYHOOD OF LINCOLN

The story of Abraham Lincoln's boyhood, so well portrayed here, is a familiar one. It is best described by his step-mother, who was a broad-minded woman, kind to the sad-faced youth to whom she was known as "Mother," and whom she helped in every way possible. She says, "Abe read diligently. He read every book he could lay his hands on; and when he came across a passage that struck him, he would write it down on boards, if he had no paper, and keep it there until he did get paper. Then he would rewrite it, look at it, repeat it. He had a copy book, a kind of scrap book in which he put down all things, and thus preserved them."

Lincoln, himself, declares that all told he had less than a year of work in the public schools; yet he became the chief ruler of his nation. His genius developed in this barren room of a rude cabin with rough, unfinished walls, uncouth furniture, and light furnished only by the glowing fireplace.

The list of books available to him as a boy was a short one: Robinson Crusoe; Aesop's Fables; Pilgrims' Progress; Weems's Life of Washington; and a His-

tory of the United States. He worked all day splitting rails or hoeing corn, yet no day's toil was so hard and no hours too long for him to cause him to deny himself the pleasure of this peep into a world as yet unknown to him.

EXERCISES

1. Sketch briefly the life of Eastman Johnson.
2. What brought him his greatest popularity?
3. Tell something of Abraham Lincoln as a boy.
4. Tell of Lincoln's early home.
5. Describe the room here shown.
6. What is the young Lincoln doing?
7. What time of day is it?
8. From what does he receive his light?
9. What is here shown of Lincoln tells of the kind of man he is likely to become?
10. What traits of Lincoln's character do you most admire?

We speak of profane arts; but there are none properly such; every art is holy in itself; it is the son of Eternal Light.

The study of art possesses the great and peculiar charm, that it is absolutely unconnected with the struggles and contests of ordinary life. By private interests, by political questions, men are deeply divided and set at variance, but beyond and above all such party strifes they are attracted and united by a taste of the beautiful in art.

—Guizot

PICTURE STUDIES

ORLIN H. VENNER

Professor of Literature, Nebraska Wesleyan University,
University Place, Nebraska



BRIGHTNESS OF THE SEA

M. KURZWELLY

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M. KURZWELLY

M. Kurzwelly is a noted landscape painter who now lives in Berlin. His "Sunbeams" and "Brightness of the Sea" have attracted very favorable comment. He now spends his time painting in Berlin.

BRIGHTNESS OF THE SEA

A distinguished painter once said that he could scarcely hope to sell a landscape that was not one-half water. "Brightness of the Sea," by Kurzwelly, is a study that fully satisfies this demand for a picture that is a combination of land and water.

We shall imagine that it is the beginning of a new day with its array of silvery splendor. The mellow light of the sun shining upon the sea thru a rift of cloud, casts soft reflections upon the trees and heather on the sloping seashore. A group of shadowy trees by contrast render more conspicuous the objects in the middle ground of the picture. The sea is gently ruffled by the breeze, and the waves are rolling about the rocks near the shore.

That the seashore here is a favorite haunt is suggested from the fact that a well-worn pathway leads thru the foreground to the sea. The artist wished to suggest that many other people, doubtless, have been accustomed to enjoy this lovely landscape with its broad outlook of the sea.

Why should this picture be called, "Brightness of the Sea" when more than one-half of the painting is a view of the land? Here the painter has shown fine skill. Altho we do not see so much of the ocean, yet the strong point of light on the surface first attracts our attention. Then the entire picture, the clouds included, also receives light from the reflection of the sunlight on the water.

The foreground to the left is rendered especially pleasing by the broad masses of purplish heather, leading the beholder immediately to associate the scene with Scotland. This picture, justly a favorite, has been designated as the kind of picture that one cares "to live with."

EXERCISES

1. What tells you the time of day?
2. What tells that the artist has not pictured a lonely spot?
3. Where is probably the scene of the picture?
4. How does the picture get its name, since so much of it is land?
5. Why has this been termed a picture "to live with"?
6. What do you like best about this picture?
7. Account for the popular demand for "water in a landscape."

The appreciation of Art is a rich source of happiness.
—Pres. Chas. W. Eliot

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



BRITTANY SHEEP

ROSA BONHEUR

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ROSA BONHEUR

In the quiet old town of Bordeaux, on the west coast of France, was born, October 22, 1822, one of the world's most famous artists, Rosa Bonheur. Her father was an artist. Her mother was a musician. Rosa's waking hours were spent in playing with the cats and dogs. She loved every animal that came along, no matter how wretched it might be.

When her father moved to Paris, little Rosa became very homesick for the familiar scenes in her quiet old home in Bordeaux. There was a school for boys near-by, and the master, seeing the loneliness of the little girl, asked her father to send her with her brothers to his school. The boys became very fond of her, for she entered into their sports as readily and with as much spirit as one of their own number.

In 1835, Rosa's mother died, leaving the father to care for four small children. The family now had to be separated. Juliette, Rosa's sister, was sent to a friend of the mother in Bordeaux; the boys to one boarding school; and Rosa to another. She, at least, did not feel happy with this change. She had always lived a free, unrestrained life, and to thus be held within the bonds of school life was too much for the child. She made a dash for freedom, so transgressing on the rules of the school that the authorities of the institution gave her up in despair and she went joyously home to her father.

Rosa's father was so busy with the giving of his lessons that he had not time to instruct his little daughter. She was free to amuse herself as she wished, which she did by drawing and painting. One day, upon returning home to his studio, he was surprised to find that she had sketched a very lovely bunch of cherries. After that he took time to give her lessons, and she progressed so rapidly that she was soon able to give lessons herself. She was advancing so well that she took to copying famous masterpieces in the Louvre, and these copies were so well done that she received good prices for them in the market places.

In 1847 Rosa Bonheur received her first prize, a gold medal of the third class, presented in the king's name. One of her best works, "Oxen Plowing," was painted for the Salon exhibit of 1849. Rosa's father was gradually failing in health at this time, but when this picture was finished, he rallied sufficiently to go out and see it. A few days later he died, satisfied that his daughter had more than fulfilled the dreams of success that he had at one time hoped himself to achieve.

After her return to Paris, she withdrew to the village of By, in the very heart of the grand old forest of Fontainebleau. Here at By, Rosa purchased a rambling old house where she kept a menagerie consisting of birds of all kinds, and animals, both wild and domestic. Here she lived the life of a peasant, rising early, and retiring at the setting of the sun, eating the simplest of food and painting to her heart's content.

BRITTANY SHEEP

Can you think of a more quiet, peaceful scene than this? How true to life these sheep appear! One can almost fancy that they are alive. They have probably been out all morning and are taking a rest, for when the leader starts all follow. Rosa Bonheur has painted them in so many positions, each characteristic of sheep we have seen. With what accuracy has she painted those nearest us! Nor did she forget the faithful old dog upon whom the owner of these sheep absolutely depends. The dog knows well how to take care of them and they are safe in his care. See how he sits lazily, half asleep; but let a sound or a footstep of strange animals or persons be heard and he will be wide-awake and on duty. The entire scene is one of rest, of peace, of security, a typical pastoral scene of rare beauty and charm.

EXERCISES

1. Who painted "Brittany Sheep?"
2. Tell something of the life of the artist.
3. Who guards these sheep? Do you think he can be trusted?
4. Describe the picture.
5. What in the picture is the center of our attention?
6. What tells you of the time of day?
7. What is the mood of the picture?
8. Why do you think the picture is so greatly admired by everyone?

PICTURE STUDIES

ALICE FLOMER

Assistant State Superintendent, Lincoln, Nebraska



WILLIAM CULLEN BRYANT

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WILLIAM CULLEN BRYANT

William Cullen Bryant was born of Puritan ancestry in Cummington, Mass., November 3, 1794.

It is said that when he was sixteen months old he knew his a, b, c's both forwards and backwards. When he was three years old he started to school and learned to read well. When he was twelve he showed such marked ability that his parents decided he should be educated. He was sent to live with his uncle for the purpose of studying Latin. In eight months he had learned enough Latin to enter the sophomore class in Williams College. Next he studied with Rev. Hollock, who bore the record of being a past master at training young men for college. When he had been with Rev. Hollock two months he could read the Greek testament as well as if it had been English.

At a very early age, Bryant began to write poems that were published in the country papers. Before he was ten, he had written the book of Job in verse for his grandfather, who prized it very highly.

At this early age he had decided that he would be a poet and was most enthusiastic over all poetry he could find. He was a lover of nature; he admired the beauty of a winter sunrise from his window, the glories of the autumn, the spring with its birds and flowers, and even the approaching storm.

Bryant entered a law office. He neglected his poetry and applied his energy to his new profession. On one occasion, his father found *Thanatopsis* in the drawer of young Bryant's desk and took it to Boston for publication. As a result it appeared in the *North American Review*, in September, 1817. Some one has said, "There was no mistaking the quality of the verses. The stamp of genius was on every line. No such verses had been made in America before." These verses were written before Bryant was eighteen years of age, but when they appeared, his reputation was established.

Bryant became more and more dissatisfied with leading

the life of a lawyer and decided that if it was his lot to starve he would go to New York and "starve peaceably and quietly." There he worked on the *Evening Post* for many years, becoming one of the leading journalists of the country.

For more than fifty years, he was actively engaged as a writer and speaker in the shaping of American ideals. He died June 12, 1878, mourned by leaders in every land.

This portrait represents Bryant as he was best known. He was a striking figure with long, white hair, keen eyes, over-hanging eyebrows, and the general appearance of a great patriarch who retained the elastic step and fine spirit of youth.

EXERCISES

1. Sketch briefly the life of Bryant.
2. What signs of greatness did he show in childhood?
3. Tell of his work as a lawyer.
4. What established his reputation as a literary man?
5. In what way was he a leader in American life?
6. Describe Bryant as he was best known.
7. What does this portrait tell of him as man and leader?

This is her picture as she was;
It seems a thing to wonder on,
As though mine image in the glass
Should tarry when myself am gone.

—Rosseter

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



BY THE RIVER

HENRI LEROLLE

This series of Picture Studies includes a hundred studies of the world's famous pictures best adapted for use in the schools and for schoolroom decoration.

THE UNIVERSITY PUBLISHING COMPANY
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HENRI LEROLLE

Very little can be learned of the life of this painter who is a modern French artist, born in Paris.

His works are mostly those of nature, and all his works show the influence of other painters of that same period. He paints landscapes, interiors of buildings, and of late, scenes from peasant life. His pictures, altho not considered extraordinary, are pleasing to the eye. Lerolle has many admirers in America. His figures in outdoor scenes are placed in a clear, luminous atmosphere filled with reflected light.

Lerolle had a fortune of his own and was thus able to pursue his studies without being hampered by poverty.

Lerolle's best known paintings are: *By the River*; *The Nativity*; *The Shepherdess*; *The Arrival of the Shepherds*.

BY THE RIVER

In "*By the River*" we see two peasant women returning from their work. We wish the mother with her baby might stay at home to care for her children. What becomes of this baby while its mother is working. We cannot tell whether she works all day in the fields or in somebody's home. As she holds the baby to her breast, we feel that she loves it as dearly as does the mother who can give all of her time and attention to her children. This mother looks happy as does the peasant woman at her side with the sack on her shoulder. This sack may contain something for the evening meal for when these peasant women return from the hard day's work, they must prepare the evening meal.

We imagine that they are glad to be so near the end of their journey. They are looking forward and may be enjoying a beautiful sunset or perhaps they are going to meet some friends whom they are glad to see.

In the background we see a man leading two cows. The entire scene is quiet and restful; the trees, the river

banks, the river, all harmonize so completely. The lights and shades of the pictures are so arranged as to produce a fascinating lighting effect and to make this picture of real brightness even on a dull day.

EXERCISES

1. Sketch briefly the life of Lerolle.
2. What do you think these women have been doing?
3. Describe the picture.
4. What tells whether these women are coming from, not going to work?
5. What tells you the time of day?
6. What objects in the picture occupy the center of our attention?
7. What do you like best about the picture?

It is the glory and good of Art
That Art remains the one way possible
Of speaking truth,—to mouths like mine, at least
Immortal art! Where'er the rounded sky
Bends o'er the cradle where thy children lie,
Their home is earth, their herald every tongue.

—Holmes

PICTURE STUDIES

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CALLING THE FERRYMAN

DANIEL RIDGWAY KNIGHT

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DANIEL RIDGWAY KNIGHT

This artist was born in Philadelphia, Pennsylvania, and is still living. He exhibits at Paris Salon, and at the National Academy Studio at Poissy, France. All of his works illustrate every-day life and manners. He was a pupil of the E'cole des Beaux-Arts, Paris, in 1872; of Gleyre, and of Meissonier in 1876. He painted The Veteran, 1870; Strolling in the Garden, 1874; Noon-day Rest, 1884; Chatterboxes, 1887.

CALLING THE FERRYMAN

In this picture we see two peasant maidens probably of France. How strong and healthy they look! They seem to be hard-working girls as may be seen by their large, muscular arms and sturdy bodies. That they are very poor is shown in the patched garments. They are no doubt happy in spite of poverty for theirs is a free out-of-door life in the fields where the women work as well as the men.

The one has her hand raised to her lips as if to make the sound carry further. The other is beckoning with the hand. Who is it they are calling? It is the ferryman with his boat on the other side of the river. We can scarcely distinguish him as he stands on the bank amid the trees and shrubs.

Far in the distance we can see dim outlines of one or two houses. Perhaps there is a village across the stream and the girls wish to cross the river in order to get to it. Altogether this is a very pleasing picture and the longer we look at it, the more beauty we can find.

EXERCISES

1. Tell something of the life of Knight.
2. Why is the picture called, "Calling the Ferryman"?
3. To what class of people do these girls apparently belong? How can you tell?
4. What time of year is it? What time of day?
5. Why are the girls carrying baskets?
6. How are they calling the ferryman? Why do you think they are calling him?
7. Where is the ferryman?
8. Describe the dress of these girls.
9. What do you like best about the picture?

Painting is silent poetry, and poetry is painting with
the gift of speech. —Simonides

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



CAN'T YOU TALK

G. A. HOLMES

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G. A. HOLMES

Altho Mr. Holmes has painted some most charming child and animal pictures, we know very little of his life. He was a very obscure English artist but we do not know when he lived. He seemed to have a love for children and animals in happy association. "Can't You Talk" is one of his best pictures. Another which seems to appeal to everyone who sees it is the little girl having two big puppies in a cheese-box while a cat is looking over her shoulder as if he wishes he might be in the box, too. The name of this picture is, "Which Do You Like?," referring to the two puppies. His main idea seems to be to express the close bond of sympathy which exists between child and animal life. In his pictures, children and animals are companions and seem to understand each other perfectly.

While Mr. Holmes won no personal fame for himself, he has certainly left us some very rare examples of the sympathy and affection children and animals have for each other.

CAN'T YOU TALK

What could be more innocent and child-like than the baby in this picture as he looks up at his companion, the dog, with such perfect trust. To him, the dog is human. He talks to the dog and when the dog does not reply, we think he is asking him the question, "Can't You Talk," and eagerly awaiting a reply. No doubt the dog does talk to him and we believe each understands the language of the other.

The kitten peeping in at the door seems to be listening too, for he is a friend of the baby and the dog, and is waiting for his turn; or perhaps he is getting ready to tease the dog as kitties often do.

Do you have a dog or a cat? Perhaps you have both, but best of all, perhaps you have a dear little baby brother or sister, who loves to play with you and your dog and kitty.

EXERCISES

1. Tell briefly what is known of the life of Holmes.
2. What pictures did he paint?
3. What do you see in the picture, "Can't You Talk"?
4. Why does this baby think the dog can talk?
5. Do you think the dog understands what the baby says?
6. What do you think the kitty is going to do?
7. Do you have a dog? A kitty? A baby brother or sister?
8. Tell some stories about your pets at home.
9. What animals do you like best? Why?

The painter who is content with the praise of the world in respect to what does not satisfy himself is not an artist, but an artisan; for though his reward be only praise, his pay is that of a mechanic,—for his time, and not for his art.

—Allston

PICTURE STUDIES

ORLIN H. VENNER

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THE CHALLENGE
SIR EDWIN HENRY LANDSEER

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SIR EDWIN HENRY LANDSEER

Sir Edwin Henry Landseer was born in the outskirts of London on March 7, 1802. His father, an artist, took a deep interest in his son's artistic tendencies, which began to show at a very early age. Some of the lad's youthful studies are preserved at South Kensington Museum, London, and, from the notes they bear, indicate that they were made when the artist was only five or six years old.

While living in the place of his birth, Landseer spent many days in the open fields, sketching the sheep, the cows and the horses.

This artist showed no fondness for books, so his father, believing that his son's artistic ability should be developed to the utmost, entered him at the Royal Academy at the age of fourteen. At a very early age he had begun to show a preference for the dog above all other animals, so at the Academy he was known as "the little dog-boy."

In 1824, he paid his first visit to Sir Walter Scott at Abbotsford, Scotland. So deeply impressed was he by the beauty of the scenery and of the animals, that he rarely failed to visit Scotland every year after this.

Queen Victoria, from the time of her accession to the throne of England, had been an ardent admirer of Landseer's skill, and one of his chief patrons. He became the Court Artist and was kept busily employed painting pictures of pet animals and portraits of Queen Victoria and Prince Albert. He also instructed the King and Queen in etching. In 1850, Queen Victoria conferred the honor of knighthood upon the artist, and from that time on he was known as Sir Edwin Henry Landseer.

It is interesting to know of Landseer's progress in the Royal Academy. From being an ordinary student, he was elected as Associate in the Academy in 1826. In 1831, he was elected to full membership, and in 1865 he was offered the presidency of the Academy, but refused on account of his failing health. He died October 1, 1873.

THE CHALLENGE

One does not look upon "The Challenge," by Landseer, the great English painter of animals, without an immediate realization that it is unusual. The setting of the picture is quite as interesting as the central figure. The clear winter sky with its constellations of stars that shine like points of light, the long range of ice-clad mountains beyond the stream which constitutes the chief feature of the middle ground of the picture, the foreground with two large pine trunks that have probably drifted in by flood, the black rocks, and the long stretch of snow across the foreground is in itself a charming picture.

The great stag that forms the chief object of interest in the foreground stands in a defiant attitude on the bank of the stream and sounds a challenge to his enemy that may be seen swimming toward him. We understand that the inevitable result will be a death struggle. The figure of the "Challenging" stag stands outlined against the background like a great silhouette.

This picture reveals Landseer's interest in details. In the first place, very few artists would attempt to paint stars and their reflections in the water, much less attempt the painting of constellations as Landseer has done. An astronomer might name directions by reading the constellations in this picture. The topography of the nearest mountain is also carefully indicated. The forest along the stream with its tree tops frost laden like tufts of cotton is equally effective. We notice also the shadow of the deer in the snow, the footmarks, the hair on the stag, the eye, the muscles and the ribs, for the animal during the long snowy season has been close pressed for food.

EXERCISES

1. Tell how Landseer rose to fame as a painter of animals.
2. What honors came to him?
3. Describe the setting of this picture.
4. What tells of the coming death struggle?
5. How has the artist emphasized details in the picture?
6. How does this picture get its name?

PICTURE STUDIES

ALICE FLOKER

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THE CHERUBS

RAPHAEL SANZIO

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RAPHAEL SANZIO

Raphael Sanzio was born in Urbino, a little city located among the Apennine Mountains in Italy. His father was Giovanni Sanzio, a reputable painter and writer. Urbino contained a ducal palace, where Raphael and his father were ever welcome visitors. It is thought that these visits did much in arousing the lad's artistic sense.

Little is known of Raphael's childhood. His mother died when he was eight years old, and his father married again shortly. When the little boy was eleven years old his father also died, leaving him to the care of his step-mother and an uncle who was a priest, who utterly neglected Raphael. Finally, a brother of Raphael's own mother came to the rescue and decided that the boy should be placed in the care of a good painter of Perugia, Italy. Pietro Perugino was chosen, and for nine years, Raphael was his devoted pupil. At the end of that time, when the young painter was only seventeen years old, he began to paint his own first works in various churches.

In 1504, when he was twenty-one years of age, Raphael returned to Urbino where he painted a short time. But he had heard of the wonderful art of Da Vinca and Michael Angelo at Florence and was desirous of going there. The Duchess of Sora, who lived in Urbino, had taken an interest in the young artist and wrote a letter of introduction to Pietro Soderini, a Gonfaloniere of Florence, which means that he was the chief officer of one of the sixteen corporations of art in that city. With this letter, he went to Florence, where he was received with open arms by citizens and artists alike.

He remained in Florence four years, where some of his finest works were produced. We next hear of him in Perugia, where he engaged upon his first fresco in a monastery. In the autumn of 1508, Raphael received the greatest commission of his career, which, in itself, was work enough to occupy a lifetime. He was summoned to Rome by Pope Julius II, to contribute his share, in company with many artists, to the decoration of the

Palace of the Vatican. He hastened to obey, and, at the age of twenty-five set to work upon the labor which was to occupy him the remainder of his life.

Raphael's reputation as a painter was now fully established. Everywhere he was received with honor and deference. While the work at the Vatican was progressing, Raphael was engaged in various other ways. He was appointed by the Pope to decorate the interior of St. Peter's, the Metropolitan church of the Romans. He was also invested with the power to purchase ancient statuary of any kind which he might think the city should possess.

About a year before his death, Raphael painted that loveliest of Madonna pictures, and probably the most famous of all his paintings, "The Sistine Madonna." The following year while working upon his famous canvas, "The Transfiguration," Raphael became ill and because of his weakened condition, caused by overwork, died within a few days. He was born on Good Friday and he died on Good Friday, just thirty-seven years later. Raphael's motto was, "We must not represent things as they are, but as they should be."

CHERUBS

Raphael has given us many interesting pictures but none that appeal to all classes of people, probably, so much as does "The Sistine Madonna."

This beautiful painting has a separate room in the Dresden Art Gallery in Germany. People come here and with uncovered, bowed heads, gaze for hours, then go away and return again and again.

At the feet of the beautiful mother and babe are two young cherubs. There are several opinions as to how these cherubs came to be a part of the picture. Some say they were two hungry little street waifs, anxiously gazing into a baker's window at some loaves of fresh bread, when Raphael sketched them for his picture.

Others say they were two little hungry waifs who stood watching Raphael paint this picture and that he hastily sketched them, adding the wings later, as we see them.

These little angelic faces seem to complete the picture "The Sistine Madonna" and they make this charming little picture which we know as "Cherubs."

EXERCISES

1. Tell the story of Raphael's early life.
2. What great work was given him at the age of twenty-five?
3. Tell of the circumstances of his death.
4. Of what larger picture is "Cherubs" a part?
5. Tell something of the larger picture.
6. How is the presence of the "Cherubs" in the larger picture accounted for?
7. What do you like most about the "Cherubs"?

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



THE CHILDREN OF THE SHELL

BARTOLOME ESTEBAN MURILLO

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BARTOLOME ESTEBAN MURILLO

Bartolome Esteban Murillo was born in Seville, Spain, in 1618. His father, a merchant by trade, was so poor that he was allowed to occupy his house free from rent. Almost the first we know of the boy's early childhood is that his parents had both died before he was eleven years old. Murillo then went to live with an aunt and uncle, who, seeing his artistic ability, made him an apprentice to another uncle, Juan del Castillo, who was an artist of ordinary ability. In 1640, Castillo moved to Cadiz, leaving young Murillo to fight his own artistic battles.

Without money, without even a very ordinary reputation as an artist, where should he turn? There was only one place where he could satisfy his desire to paint and that was at that studio which was free to all and where so many struggling young artists spent the greater part of their time, the public market place, where he painted pictures of artistically grouped fruits and vegetables, and even of little beggar boys who crowded around him as he painted.

After a time he went on foot to Madrid where he worked under his former fellow-townsman Velazquez, who was then court painter to Philip IV, and at the height of his success. When he returned to Seville, the commission to decorate the inside of the Franciscan convent was given him. After he had completed his work in the Franciscan convent, his position in the world of art was established. As the years went on, he was much in demand as a decorator of churches and convents.

He was commissioned to such important work as decorating the All Saints' Chapel and the church and hospital of the Holy Charity. When he was sixty-two years old, he went to Cadiz to decorate the interior of the Capuchin convent. While working here he fell from a high scaffolding injuring himself so seriously that he was forced to discontinue. He died quietly in the year 1682, at his birthplace in Seville.

THE CHILDREN OF THE SHELL

Murillo is often spoken of as having two styles of paintings, the one, clear, vigorous and full of color; the other, misty, dreamy and tender. "The Children of the Shell" is an example of the latter style.

The subjects of this painting are the little Christ Child and young St. John. The Christ Child is in the act of giving his companion a drink of water from a shell; and St. John, with a "girdle of skins about his loins," and his ever-present bannered cross over one shoulder, kneels to receive it.

The beauty of the picture lies perhaps in the representation of the divine love and tenderness of the Christ Child, which is symbolic of his whole life, and which is a divine example of helpful giving, of thoughtfulness. The little lamb lying at his Master's feet, and seemingly gazing so devotedly into his face, further adds to the perfect love, dependence, and tenderness here portrayed. Angel faces hovering in the clouds above gaze down upon the little scene and rest like a benediction above the sweet, innocent forms of "The Children of the Shell."

The painting has been called "the most beautiful picture of children in the world, in which childlike loveliness can no further go."

EXERCISES

1. Tell briefly the story of Murillo's life.
2. What are some of his best pictures?
3. What do you think is symbolized by this picture?
4. Who are the characters here?
5. What is St. John carrying?
6. What is the Christ Child doing?
7. Describe the expression of the Christ Child's face.
8. What do you see in the foreground?
9. Describe the attitude of the lamb.
10. What do you see in the background?
11. Look up and tell all you can about St. John, or John the Baptist, as he is later known.
12. What has been said about this picture?
13. What do you like best about the picture?

PICTURE STUDIES

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CHRIST AND THE RICH RULER

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HEINRICH HOFMANN

Heinrich Hofmann, who was born at Darmstadt in 1824, has spent a large part of his life as a teacher of painting in the Dresden Art Academy. He paints religious pictures and an occasional historical subject. Besides "The Rich Young Ruler," Hofmann has painted "Christ in Gethsemane," "Christ before the Doctors," and "Christ Knocking at the Door." He paints pictures that appeal to the masses, especially those who are Christians.

CHRIST AND THE RICH YOUNG RULER

"Christ and the Rich Young Ruler" by Heinrich Hofmann, like most of the pictures by this popular artist, is an illustration of a familiar passage in the Bible, found in Luke 18:18-24.

"And a certain ruler asked him, saying, 'Good Master, what shall I do to be saved?' And Jesus said unto him, 'Why callest thou me good? None is good save one, and that is God. Thou knowest the commandments, Do not commit adultery, Do not kill, Do not steal, Do not bear false witness, Honor thy father and thy mother.' And he said, 'All these I have kept from my youth up.' Now when Jesus heard these things, he said unto him, 'Yet lackest thou one thing: Sell all thou hast and distribute unto the poor, and thou shalt have treasure in heaven; and come, follow me.' And when he heard this he was very sorrowful, for he was very rich. And when Jesus saw that he was sorrowful he said, 'How hardly shall they that have riches enter into the Kingdom of God!'"

One is first attracted to the central figure of Christ in a simple robe, but with exceptionally beautiful hands. The other figure that attracts immediate attention is that of the rich young ruler in the rich apparel of the wealthy Jew. The eye next fixes upon the two figures at the

extreme left of the picture. One is the figure of a crippled man; the other is the figure of a woman. The look of despair on the woman's face, and the helpless attitude of the cripple are powerfully depicted. We are led to believe that they have come to listen to the teachings of Christ. The face of the handsome young Jew is clouded with the look of sorrow and bitter disappointment as Christ points out to him the way of life. The face of the Christ is a wonderful study. Hofmann and Tissot, the French religious painter, have painted the Christ, the most satisfactorily of all modern painters. As we study the details of the picture we are impressed by the wonderful handling of the lights and shadows, by the splendid grouping and the proportion and balance of the picture. A pleasing landscape with a few clouds touched by the golden light is suggested to the left of the picture. The thatched porch, the massive stones of the simple architecture are interesting details. Christ has probably been teaching before a table on which the Jew places his hand. As our gaze returns to the face of Christ, we notice about the head the three beams of light suggesting a cross.

EXERCISES

1. Sketch briefly the life of Hofmann.
2. What Bible story does this picture interpret?
3. Who are the two leading persons in the picture?
4. What point in the story is here represented?
5. What in the picture shows how the words of Jesus are received?
6. Can you cite another instance where a picture has modified the course of conduct?
7. What in this picture and its story do you like best?

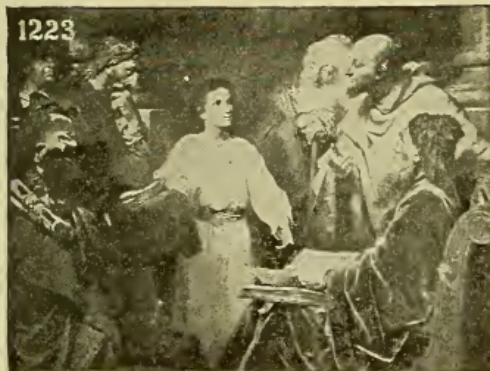
Those devoted men who have upheld the standard of truth and beauty amongst us, and whose pictures, painted amidst difficulties that none but a painter can know, show qualities of mind unsurpassed in any age—these great men have but a narrow circle that can understand their works, and are utterly unknown to the great mass of people: civilization is so much against them, that they cannot move the people.

—William Morris

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



CHRIST IN THE TEMPLE

HEINRICH HOFMANN

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HEINRICH HOFMANN

Very little is known of the life of this artist who was born in Darmstadt, Germany, in 1824. His masters were Theodore Hildebrandt and Schadow at Dusseldorf. He also studied at the Antwerp Academy. At the age of thirty he visited in Italy and was much influenced by the beauty of Italian art. A little later he practiced his art in different German cities and finally, in 1862, settled in Dresden, where he became a professor of art at the Dresden Academy. He died in 1902. His subjects are drawn entirely from his knowledge of literature and mythology. He has produced some pictures which are renowned the world over for their beauty and truth.

Others of his most noted pictures are: Christ's Sermon on Lake Gennesaret; Christ and the Rich Young Ruler; Christ's Sermon on the Lake; The Nativity; and the Flight into Egypt.

CHRIST IN THE TEMPLE

Every year the Feast of the Passover was celebrated in Jerusalem and all the Jews went thither. When Jesus was twelve years old he went for the first time with Mary and Joseph. He witnessed the ceremony of the feast and went to the services in the Temple.

When the time came to depart, all was confusion. The people left the city in great masses. As each family group came to its own crossing they would drop out and leave the others. As Mary and Joseph progressed toward Bethlehem, they noticed that their boy was not with them. Perchance he was coming with some of his kinfolk and would join them when darkness began to fall. But night came on and the boy did not appear. Becoming frightened they turned and hurried back to the city of Jerusalem. Mary weeping and Joseph reproving himself severely. "Am I not the man," he cried, "whom God trusted to care for the Child? Unfaithful! Unfaithful!" For three days they went from door to door asking the same ques-

tion: "Have you seen our Jesus"? and always receiving the same reply. At the end of the third day when they were nearly exhausted they finally found the boy Jesus in conference with the learned doctors.

Mary beckoned to her son and when he came, she said, "My son, why have you done this? For three days we have searched for you, sorrowing." The Child putting his hand on his mother's said, "But why did you search for me? Did you not know that I should be in my Father's House?"

Hofmann's interpretation of this beautiful story, seems filled with divine inspiration. The central figure is, of course, the young boy whose purity shines out from the face and from the snow white garment which he wears. His large trustful eyes are filled with the wonder of what he is learning and with the knowledge which he is imparting. One hand rests lightly on a desk at his side, while the other points to the book which is held by one of the doctors.

Around Jesus stand the learned men. One face expresses grave, attentive interest; another shows eagerness to protest; another is full of marvel at the young boy's learning; a fourth has a *stern* look, while the last bears an expression of curiosity and perhaps contempt.

But why do they listen to a youth like this—these learned sages to whom nothing can be new?

EXERCISES

1. When and where was Hofmann born?
2. Tell briefly the story of his life.
3. From what are his subjects taken?
4. What are some of his most noted paintings?
5. Tell the story of "Christ in the Temple."
6. Describe the face of the child. Do you like his face? Why?
7. Describe his position.
8. Describe the look on the face of each of the doctors.
9. Why do they listen to Jesus?

Now nature is not at variance with art, nor art with nature; they being both the servants of his providence. Art is the perfection of nature. Were the world now as it was the sixth day, there were yet a chaos. Nature hath made one world, and art another. In brief, all things are artificial; for nature is the art of God.

—Sir Thomas Browne

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



CHRIST AT TWELVE
HEINRICH HOFMANN

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Others of his most noted pictures are: Christ's Sermon on Lake Gennesaret; Christ and the Rich Young Ruler; Christ's Sermon on the Lake; The Nativity; and the Flight into Egypt.

CHRIST AT TWELVE

This picture, "Christ at Twelve," is a detail taken from perhaps Hofmann's most popular picture, "Christ in the Temple." By detail we mean that the "Christ Head" was taken from this picture and reproduced in this marvelous way.

The picture portrays great strength of character. The face is strong, noble, true, just, and kind but firm. It is a face we love to study, and we love to think of what ideals and principles this boy of twelve had. Even now he inspires, gives strength and confidence, and as the years come he will grow in strength and influence. Notice the radiance shining from the face of this wonderful boy. He has a mission in life and a message for humanity. His dark eyes glow with the light of love, and with the revelation of the truth that shall endure forever.

The influence of this picture is tremendous and far-reaching. We can all catch its wonderful spirit.

EXERCISES

1. Who painted "Christ at Twelve"?
2. From what famous picture is this head a detail?.
3. What do we mean by a detail?
4. Why should this head be singled out from all others in the picture?
5. What is there that you especially like about this picture, "Christ at Twelve"?
6. What must be the ideals of a boy with such a strong face?
7. What other pictures did Hofmann paint?
8. Where are most of this great artist's paintings?
9. Tell what else you know of the life of the artist.

The conscious utterance of thought, by speech or
action, to any end, is art. —Emerson

PICTURE STUDIES

ALICE FLOKER

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THE CLOSE OF DAY

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EMILE LOUIS ADAN

This artist was born in Paris, March 26, 1839, and belongs to the French School of Art, having studied under Picot and Cabanel. He lived during the most productive period of French art and came under the spell which seemed to hold all who lived and worked in the charmed forest, Fontainebleau. He received two medals, one of the third class in 1875 and one of the second class in 1882. He was a favorite portrait painter with particular American visitors in Bans, many of whom gladly engaged his services. He exhibited his paintings at the Salon during the three years, 1875-7. The most important paintings exhibited were: Last Day of Sale; The Arrival at the Chateau; The Dancing Lesson; Room at Fontainebleau; Autumn Evening; End of the Journey; The Close of Day.

THE CLOSE OF DAY

Adan, who was born twenty-five years later than Millet, might yet be called his contemporary, for they were painting at about the same time. In another way, also, they might be compared, for they both painted pictures of peasants, altho Millet devoted his whole time to this work, and Adan chose other subjects also.

Down a rough, lonely country road we see a weary-peasant plodding homeward. We are struck by the strong lines of his body clad in the coarsest of home-made clothing. The broad-brimmed hat, the loose, sagging vest, the coarse, serviceable trousers, the protecting apron, and the clumsy, ill-formed shoes are the typical dress of the toiling peasant. His tools, which are borne over one shoulder, have also the appearance of being home made.

Unlike Millet's pictures, Adan has introduced into this one, some beautiful scenery. On the left we see a broad expanse of lovely green fields with a heavy line of low-lying trees in the distance. On the right, the central figure is the immense trunk of a gnarled old tree, which

seems to have broken off at some earlier stage of its existence and which is now sending out slender green shoots from its top and sides. The tree stands by a quietly flowing stream, and other trees, as well, are casting delicate shadows over the water.

In the foreground we see what appears to be a stone bridge with a small village beyond.

EXERCISES

1. Sketch briefly the life of Adan.
2. Name some of his paintings which were exhibited in the Salon.
3. Why is this picture called "The Close of Day"?
4. Describe the peasant and his tools.
5. Describe the old tree.
6. What time of year do you think it is?
7. What in the picture shows the time of day?
8. What do you like best about the picture?

Dead he is not, but departed,—for the artist never dies.
—Longfellow

PICTURE STUDIES

ORLIN H. VENNER

Professor of Literature, Nebraska Wesleyan University,
University Place, Nebraska



CLOSE OF A LONG DAY

J. M. ORTNER

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CLOSE OF A LONG DAY

The "Close of a Long Day," by Ortner, is a favorite scene in a Dutch homestead. The artist has here represented a plain, sweet, patient mother with her tired child in her arms.

A really good picture is always well named as is illustrated here. The artist suggests the close of day by the sleeping child, evidently tired of play; by the absence of a bright fire in the fireplace; by the wraps across the back of the chair; by the cat at his meal; by the waning light; and by the indistinct shadows. Again there is about the house a general suggestion of restfulness and quiet that comes with nightfall.

We notice the simple interior of the humble home, but there is a strong suggestion of cleanliness, cheerfulness, neatness and order. The furniture is plain and the decorations are simple. Two small pictures and one or two pieces of family silver may be seen, as well as the weights of the old Dutch clock. A great tankard is on the shelf to the right. Notice also the kettle in the fire place. Altho the floor is mainly of wood, there are square tiles immediately in front of the fireplace. Attention is sure to be attracted to the white cat at its evening meal. A Dutch footstool also claims attention.

As in all good pictures, the object of greatest interest in this picture, namely, the mother, does not occupy the center of the picture. But the picture exists primarily for the mother and the child. The mother as shown by her dress and head adornment is not of the lower peasant class. She and her child are simply but most comfortably clad. Nothing in this picture speaks of poverty. We should call the mother's face, with its kindness and sweetness, beautiful. The clinging affection of the sleeping child is well shown.

EXERCISES

1. What in the picture tells that this is the close of day?
2. What are the most striking articles in the room?
3. What things make us think of a Dutch interior?
4. What is the most pleasing thing in the portrayal of the mother?
5. What tells whether or not this is a home of poverty?
6. What does the attitude of the sleeping child tell you?
7. What is the best thought you get from this picture?

From the mingled strength of shade and light
A new creation rises to my sight.
Such heav'nly figures from his pencil flow
So warm with light his blended colors glow
The glowing portraits, fresh from life, they bring
Home to our hearts the truth from which they spring.

—Byron

PICTURE STUDIES

ALICE FLOREY

Assistant State Superintendent, Lincoln, Nebraska



A COVE IN THE WOODLAND

EUGENE LOUES CHARPENTIER

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EUGENE LOUES CHARPENTIER

Eugene Loues Charpentier (1811-1894) was born in Paris. He was a pupil of Gerard and Cogniet. He was made professor of designing at Versailles in 1876 and held this position six years. He won many medals for his original ideas and the personal touch which seemed to be evident in all of his pictures. In 1831 he exhibited his first picture "Bivouac of Cuirassiers" in the Salon. He was a painter of battle pictures in panoramic style and paid attention to the minutest detail. For this reason he was known as a military and genre painter.

Among his best productions are: The Bivouac of Cuirassiers; The Hunter's Asking the Way; Break of a Dutch Dyke; Halt of the French Army on Great St. Bernard; Duke of Orleans in the Trenches. These originals are all found in the gallery at Versailles. The Siege of Toulon; A Soldier's Alms; The Ford Sharpshooters; Washington's Tent; French Cavalry in 1870; Wellington in Spain.

A COVE IN THE WOODLAND

What could be more fascinating than the woodland scene which Charpentier has depicted here? One can almost feel the quiet of the scene and the soft, hazy atmosphere. It is a place where one might take a book and read for hours undisturbed except by the flutter of wings of birds or the quiet, soothing rippling of the water.

No wonder the artist has given us such a beautiful picture. One with his love of nature could sit here and visit with a joy that knows no bounds. One like him who could transfer the beauties of nature to canvas must have taken delight in portraying this particular exhibit of nature.

We see the brilliant and varied red and brown colorings of the leaves on the trees and the beautiful tints in the sky, so true to an autumn day. The boat is evidently there for the pleasure of those who enjoy this little turn in the stream which the artist has so appropriately named, "A Cove in the Woodland."

EXERCISES

1. Give a brief sketch of the life of Charpentier.
2. What "stood out" in all of Charpentier's pictures?
3. Have you ever lived in a wooded country? Have you ever traveled in a wooded country?
4. What in this scene is similar to beauty spots you have seen?
5. What tells the time of year?
6. Describe this picture as it appeals to you, telling as far as possible, just what you see in it.
7. What do you like best about the picture?

Art is consummate when it seems to be nature.
—Longinus

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



DANCE OF THE NYMPHS

COROT

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JEAN BAPTISTE CAMILLE COROT

Corot was born in Paris on July 29, 1796. His father was a poor shop-keeper of peasant descent, who sold ribbons and laces.

At the age of ten, Corot was sent to a boarding school at Rouen. After he returned to Paris, his father bought a country house on the outskirts of the city. Here the boy would sit half the night, gazing out thru his window at the sky, the water, and the fantastic shadows cast by the great trees. He himself states that these early impressions gave a bent to his whole career.

At an early age he was made apprentice in a cloth-shop, where he worked for eight years. Finally, however, he gained courage enough to state his ambition to his father. He was met with no particular remonstrance but was warned that he would receive only enough money to keep him from starving. Corot gladly agreed to these terms and began his new work immediately.

After the death of his first master, Michallon, Corot entered the Paris studio of Victor Bertin. In 1827, he made his first exhibition at the Salon, but it was not until nineteen years later that his reward came. At the close of the Salon exhibition in 1846, at which he exhibited his painting entitled, "The Forest of Fontainebleau," he received, in his fiftieth year, the Cross of the Legion of Honor, the highest honor that can be bestowed upon an artist.

He was unselfish to the utmost degree and was always ready with his purse to help the needy. When asked concerning his lifetime generosity he said, "It is my temperament and my pleasure. I can earn money again so quickly—just by painting a little branch. Charity always brings me in more than it costs for I can work better with a heart at ease."

It is interesting to know that Corot spent his summers at Barbizon and in the Forest of Fontainebleau which he dearly loved. This is the place where at the same time, Millet, his contemporary, in poverty studied the life of the toiling peasants and painted his famous pictures.

On February 23, 1875, Corot passed away murmuring of beautiful landscapes and of the happy hours he had spent with nature.

DANCE OF THE NYMPHS

What could be more cheery and full of the gay, joyous spirit of a beautiful morning in spring than the scene Corot has given us in the "Dance of the Nymphs"?

One can almost hear the birds sing, the leaves rustle, and the brook ripple. One can almost see the sparkling dewdrops each of which glitters like a diamond; the woods exquisitely beautiful in their foliage; and the flowers blooming by the wayside. The Nymphs seem to be gayly dancing, ushering in the beautiful dawn.

Notice the lights and shades dancing hither and thither, giving a touch of light here and there among the trees, and varying the colorings in the sky.

Have you lived in the country? Then you have had the experience which Corot has portrayed in this picture. A gloriously beautiful morning in the country, nothing less, nothing more. Do you see this beauty all about you? It is there as truly as it was when Corot wandered thru the woods by the roadside.

EXERCISES

1. How did the impressions of early life affect Corot's work?
2. What traits of Corot's character are brought out in his paintings?
3. What season of the year is represented in "Dance of the Nymphs"?
4. What signs of this season do you find?
5. What signs of the time of day do you find?
6. What meaning do you find in the picture?

That thing which I understand by real art is the expression by man of his pleasure in labour. I do not believe he can be happy in his labour without expressing that happiness; and especially is this so when he is at work at anything in which he specially excels. A most kind gift is this of nature, since all men, nay, it seems all things, too, must labour; so that not only does the dog take pleasure in hunting, and the horse in running, and the bird in flying, but so natural does the idea seem to us, that we imagine to ourselves that the earth and the very elements rejoice in doing their appointed work; and the poets have told us of the spring meadows smiling, of the exultation of the fire, of the countless laughter of the sea.

—William Morris

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



DAY'S DECLINE

ANTON MAUVE

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ANTON MAUVE

Anton Mauve was born in Zaandam, Holland, in 1838, and died in 1888. Almost all of the great artists have been strongly opposed by their parents in youth. Mauve was one of these. In his youth, he longed to go forth to sketch the woods, the flowers, the fields, the animals, and all nature. Before he was fifteen years of age, he would steal away to sketch pictures of nature. He celebrated his fifteenth birthday by making a sketch of the cows in the pasture. Later his parents reluctantly gave their consent for him to study with Van Os, the great teacher at Amsterdam. He became a very successful painter and his talent was recognized early in his career. America and other countries recognized his ability as an artist long before his own countrymen in Holland realized it. Because Mauve loved the peasant life, he found an abundance of material in his own country. He loved the old mills, the dikes, the toilers in the field. In fact, he loved all the rustic scenes of his country and he gave us delightfully fascinating illustrations of them. Some of his best pictures are: Pastures in Holland; Landscape with Sheep; Landscape with Cows; Seaweed Gatherers; The Wood Cutters; Forester's Team.

DAY'S DECLINE

Influenced as he was by those two great nature painters, Maris, the painter of landscapes, and Millet, of humanity, we cannot but expect a picture of this kind from Mauve.

All day the flock, guided by the faithful old shepherd and his dog, has been out on sunny slopes and in wooded glens obtaining food for the day. Now, as the dusk is beginning to fall, the sheep are glad to go trudging homeward to their night's rest. The plodding shepherd, too, and his ever present friend, the old sheep dog, are bending willing footsteps toward home and rest. Day after day these same events take place—the morning walk when, rested and eager, the sheep turn their heads

toward the pasture. Then the noonday rest when all, shepherd, dog and flock find a cool shady spot in some secluded nook off some sunny hillside; and lastly, "Home-ward Bound." Why should the old shepherd be unhappy or weary? It is the life he has always known, and he is contented.

One lamb must be exhausted or it may be injured in some way for we notice the shepherd carries it under his arm. If we look far off in the distance we can see the sea. It must be the autumn season, for the leaves are falling. We can imagine the leaves that are left are red and yellow and brown and that the grass is getting short. The picture brings a thought of peace and rest; for it is at the close of day and the journey is almost over.

EXERCISES

1. How did Mauve celebrate his fifteenth birthday?
2. Who first recognized Mauve's talent?
3. Sketch briefly the life of Mauve.
4. Name some of his best paintings.
5. What shows where this scene is laid? What shows the season?
6. What time of day is it?
7. Why do you think the shepherd carries one of the sheep?
8. What do you like best about this picture?

Thus then the Man the voice of Nature spake
“Go from the creatures thy instructions take;
Learn from the birds what food the thickets yield;
Learn from the beasts the physic of the field;
Thy art of building from the bee receive;
Learn of the mole to plow, the worm to weave;
Learn of the little nautilus to sail,
Spread the thin oar, and catch the driving gale.

—Pope

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



A DISTINGUISHED MEMBER OF THE
HUMANE SOCIETY

SIR EDWIN HENRY LANDSEER

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SIR EDWIN HENRY LANDSEER

Sir Edwin Henry Landseer was born in the outskirts of London, on March 7, 1802. His father, an artist, took a deep interest in his son's artistic tendencies, which began to show at a very early age. Some of the lad's youthful studies are preserved at South Kensington Museum, London, and, from the notes they bear, indicate that they were made when the artist was only five or six years old.

While living in the place of his birth, Landseer spent many days in the open fields, sketching the sheep, the cows and the horses. When he had finished a sketch, his father would criticise this work, and if he thought his young son had not done his best, he would send him back to better it.

This artist showed no fondness for books, so his father, believing that his son's artistic ability should be developed to the utmost, entered him at the Royal Academy at the age of fourteen. The Landseer family was in such circumstances that no thought need be given to time or expense of his study. At a very early age he had begun to show a preference for the dog above all other animals, so at the academy he was known as "the little dog-boy." For a time, it became the fashion among people of wealth to have Landseer paint pictures of their favorite dogs.

In 1824, he paid his first visit to Sir Walter Scott at Abbotsford, Scotland. So deeply impressed was he by the beauty of the scenery and of the animals, that he rarely failed to visit Scotland every year after this. It was related that he was somewhat of a trial to the Scotch attendants who accompanied him on his annual deer hunt in Scotland. It sometimes happened that just as he would have a magnificent chance to take the life of a deer, he would thrust his gun into the hands of one of his attendants, take out his sketch book and pencil and proceed to make a study of the animal instead of destroying its life.

Queen Victoria, from the time of her accession to the throne of England, had been an ardent admirer of Landseer's skill, and one of his chief patrons. He became the

Court Artist and was kept busily employed painting pictures of pet animals and portraits of Queen Victoria and Prince Albert. He also instructed the King and Queen in etching. In 1850, Queen Victoria conferred the honor of knighthood on the artist, and from that time on he was known as Sir Edwin Henry Landseer.

It is interesting to know of Landseer's progress in the Royal Academy. From being an ordinary student, he was elected as Associate of the Academy in 1825. In 1831, he was elected to full membership, and in 1865 he was offered the presidency of the Academy, but refused on account of his failing health. He died October 1, 1873.

A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY

The form, coloring and pose, and the fidelity to nature displayed in all the wonderful pictures of animals, especially of dogs, painted by the artist, Sir Edwin Henry Landseer, are perfect. He possessed, in a remarkable degree, the faculty of making his animals express in feature the subject of the pictures. The dog in the painting, a superb Newfoundland, displays the dignity, docility, and intelligence for which the breed is famous, combined with noble strength. He is represented as crouched by the water, in which some of his life-saving efforts may have been made.

EXERCISES

1. How did Landseer's father's occupation affect the son's career?
2. What was the beginning of his career as an artist?
3. To what was Landseer's success due?
4. Why does the artist call the picture "A Distinguished Member of the Humane Society"?
5. What are the chief characteristics of the dog as he appears here?
6. What in this painting especially appeals to you?
7. Why do you think this picture is such a favorite?

You whose hands make those things that should be works of art, you must be all artists, and good artists, too, before the public at large can take real interest in such things; and when you have become so, I promise you that you shall lead the fashion; fashion shall follow your hands obediently enough.

—William Morris

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



THE DOCTOR

SIR LUKE FILDES

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SIR LUKE FILDES

Sir Luke Fildes was born in Liverpool in 1844 and is still living. His education as an artist was obtained in the South Kensington Schools and in the Royal Academy. He not only painted portraits, but illustrated for magazines as well. His first oil painting was exhibited at the Royal Academy in 1872. It is called "Fair, Quiet, and Sweet Rest."

This artist won success mostly thru painting the life of London's poor, which he did by actually studying conditions in the slums of that great city. Strangely in contrast with these pictures are his gay Venetian street scenes, so highly colored, expressing the happy, care free life of Venice.

Fildes' later work has consisted mostly of portraits, including several of the nobility, such as those of King Edward VII, Queen Alexandria, and King George.

In 1887 he was elected to the Royal Academy and was knighted by the King in 1906, whence his title "Sir." He is one of the active leaders among the artists of London.

THE DOCTOR

The rude interior of an humble cottage is the scene of this picture. A little child, the pride and delight of the home, is ill. The old family doctor has been called for counsel. How many similar scenes has he witnessed? Yet his face is grave and full of care. This is probably the turning point for better or for worse and the doctor is waiting quietly and watching intently over the little life that is battling for existence.

Our hearts go out in sympathy to the grief-stricken mother, who is trying to quiet her sobs as she sits at the table with her head pillowed on her arm. The stalwart husband, tho probably just as deeply grief-stricken, tries to comfort her as he stands calmly waiting.

Yes, it is an humble home, but we find just as much

devotion as in a palace. Here the hearts, which once were gladdened by the sound of the childish voice and the patter of little feet, are now bowed down by weight of woe.

EXERCISES

1. Give a brief summary of Fildes' life.
2. Thru painting what kind of pictures did Fildes' success come to him?
3. What has his later work consisted of?
4. Describe the attitude of the doctor; of the mother; of the father.
5. What tells you that this is a critical moment?
6. Describe the interior of the room.
7. Why do you think this picture is called "The Doctor" instead of the "Sick Child"?
8. What do you like best about this picture?

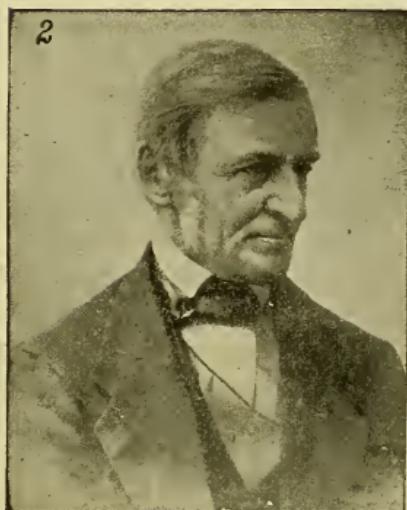
We can live without pictures, but not so well.

—John Ruskin

PICTURE STUDIES

ORLIN H. VENNER

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RALPH WALDO EMERSON

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RALPH WALDO EMERSON

Ralph Waldo Emerson, the "Sage of Concord," was born in Boston, May 25, 1803. He came from a line of scholars and clergymen, distinguished for integrity and strength of character. Emerson was graduated from Harvard University in 1821. He joined the ranks of the clergy. In 1832, after the death of his wife and the failure of his health, Emerson went to Europe, where the great event of his life came in his meeting with Carlyle. He returned to America in 1834, and settled in Concord in the "Old Manse," where he spent the rest of his life.

Like that of most scholars, Emerson's life was serene and uneventful. He was a prominent citizen, a kind neighbor, and a loyal friend. He held several public offices in his home town, but he was a modest, unassuming man, who loved the quiet of his study and the comfort of his home. He was accordingly surprised when distinguished people from all over the world, attracted by his writings, began to visit him. It has been said that there is no scholar in any civilized land who is not at least partially acquainted with Emerson. His writings, and a few of his poems, are known to every American school boy. In 1867 Emerson gave to the world his last message in "Terminus." He died in 1882 and was laid to rest in Sleepy Hollow Cemetery, Concord.

The "Sage of Concord" has been described as highly intellectual, living in the realm of noble thought, gifted with a sweet and gentle spirit, possessed of pure and lofty motives, and unsurpassed frankness, sanity, and kindness. He looked as if he had schooled himself so that he might exhibit to the world all the graces of true manhood. Every aspiration was one of growth, and all his struggle was toward the attainment of divine truth for uplifting humanity.

The picture of Emerson is the favorite representation of the "Sage of Concord" as the exponent of "sweetness and light." There is an expression of gentleness in the countenance, and of intellectuality combined with tender-

ness, firm-set purpose and thoughtfulness and meditation. One writer has said that it is impossible for young people to live in the presence of such a picture day by day without a feeling of intellectual and moral exaltation.

EXERCISES

1. What things in the early environment of Emerson were most favorable toward the development of the scholar?
2. After his return from Europe in 1834, where did he live?
3. Describe Emerson as a citizen.
4. Why was he surprised at his recognition by world thinkers?
5. What does this tell of him?
6. What gave him the name, "Sage of Concord"?
7. Name Emerson's most pronounced traits as indicated in the picture.

The one thing that marks the true artist is a clear perception, and a firm, bold hand, in distinction from that imperfect mental vision and uncertain touch which gives us the feeble pictures and the lumpy statues of the mere artisans on canvas or in stone.

—Oliver Wendell Holmes

PICTURE STUDIES

ORLIN H. VENNER

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FAMILY CARES

E. C. BARNES

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E. C. BARNES

E. C. Barnes is a nineteenth century English artist who has painted many groups of persons and animals. He has exhibited his paintings at the Royal Academy and in other London galleries. His "Family Cares" is his most popular painting.

FAMILY CARES

All the world pays homage to a little child because of its frankness, purity, and innocence. When the Great Teacher wished to settle a dispute among his contentious disciples, He brought into their midst a little child and told them that he who would be greatest must first become as a little child.

It is morning, as may be seen by the bit of blue sky visible thru the hall window to the right. The little girl descending the broad hall stairs enters upon her activities for the new day. We can imagine that she is going toward the family living room. She carries her kitten in one hand, and, with the other hand, she grasps her sleeping robe which contains in its folds a toy ark. A pup is climbing up the stairs to greet his little mistress. On the carpet of the stairs is seen the little girl's shoes and her stockings. Perhaps the pup has carried these articles away from the nursery. All of these constitute the "family cares" of the dear little girl.

There is a suggestion of comfort, but not of luxury, about the scene as indicated by the great stairway, tastefully carpeted; the toys of the child, and her pets; and, above all, about the happy, joyful appearance of the blue-eyed girl with tangled, yellow locks. The face and form of the little child gradually absorb all of our attention. She is the complete embodiment of a sweet sympathetic, appreciative, and sunny nature. She is also the embodiment of perfect health and physical comfort.

While the term "family cares" in connection with the

small interests of the child is likely to provoke a smile, still there is a deeper meaning in the picture, for the life of the little child has infinite possibilities for good and evil. The development of the mind and heart of the child becomes the real "family care."

EXERCISES

1. What in the picture tells you the time of day?
2. Tell how many cares this little child has?
3. Why are her cares called "family cares?"
4. What tells you something of the kind of child she is?
5. What kind of person do you think she will be when grown?

That thing which I understand by real art is the expression by man of his pleasure in labour. I do not believe he can be happy in his labour without expressing that happiness; and especially is this so when he is at work at anything in which he specially excels. A most kind gift is this of nature, since all men, nay, it seems all things, too, must labour; so that not only does the dog take pleasure in hunting, and the horse in running, and the bird in flying, but so natural does the idea seem to us, that we imagine to ourselves that the earth and the very elements rejoice in doing their appointed work; and the poets have told us of the spring meadows smiling, of the exultation of the fire, of the countless laughter of the sea.

—William Morris

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



FEEDING HER BIRDS

JEAN FRANCOIS MILLET

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JEAN FRANCOIS MILLET

Jean Francois Millet (1814-1875) was born in Normandy, France, of hardy peasant stock, and is familiarly known as the "peasant painter of France." As a boy, he lived a rugged out-of-door life, helping his father in the fields. When he could no longer repress his desire to become an artist he went away to study. When he returned, he was a great painter, but still remained a true peasant at heart. He set up his home and studio in the village of Barbizon, not far from Paris. Here lived the peasants who plowed, sowed, cultivated, and reaped, and Millet delighted to wander out and sketch them at their labor or converse with the woodcutters, the charcoal burners, or the fagot gatherers.

Millet's home in Paris had been one of poverty, discouragement and sadness. Oftentimes he did not know where his next meal was coming from. In Barbizon, he was at least able to get food for his little ones from his garden, and he could have near him his brother artists Dupre, Rousseau, Corot and Barye, who appreciated his efforts and to whom his artistic message was not spoken in vain.

Millet was so full of sympathy with human life, that in his first pictures very little attention was given to the landscape; but later he was educated to the fact that there is a good bond between man and nature, and that a picture to be a true interpretation must harmonize the one with the other. In all of his later pictures, therefore, the landscape and the figures seem to be in perfect harmony.

The figures in his pictures are neither artistic nor graceful, but they show great expression and goodness of character and look as if they were really a part of their surroundings. This was the life of which, in the fullness of his heart, he said: "The peasant subjects suit my temperament best, for I must confess that the human side of life is what touches me most."

He died without having been appreciated. Three nations are now striving in friendly rivalry to secure his masterpieces.

FEEDING HER BIRDS

In this painting, Millet has given us the picture of the door-yard of a French village home. The children have been playing with their toys which you can see are crudely made. The doll seems to have been made of wood and is wrapped in a hood and blanket while the cart is a board set on clumsy wheels. You will notice that the children are dressed very plainly in long aprons and wooden shoes. Now the mother has called to them from the doorway where she was standing with a bowl in her hand and the children drop their playthings and seat themselves on the doorstep. The girls have allowed their little brother to sit between them and the mother is giving the first taste to him. Over in the garden you can see their father working.

Notice closely the attitude of the mother, the attitude of the smallest child, and the expectant expressions on the faces of the other children. The whole scene reminds one of the picture presented when the mother bird feeds her expectant young ones in the nest.

EXERCISES

1. Sketch briefly the life of Millet.
2. What kind of scenes did he love best to paint?
3. What is the scene of this picture?
4. Describe the toys you see in the picture?
5. What kind of shoes do the children wear?
6. What have they on their heads?
7. What is the mother doing? The children?
8. Why do you think the artist named this picture, "Feeding Her Birds"?
9. What do you like best about the picture?

Popular art will make our streets as beautiful as the woods, as elevating as the mountain-sides; it will be a pleasure and a rest, and not a weight upon the spirits to come from the open country into a town; every man's house will be fair and decent, soothing to his mind and helpful to his work; all the works of man that we live amongst and handle will be in harmony with nature, will be reasonable and beautiful; yet all will be simple and inspiring, not childish nor enervating; for as nothing of beauty and splendour that man's mind and hand may compass shall be wanting from our public buildings, so in no private dwelling will there be any signs of waste, pomp, or insolence, and every man will have his share of the *best*.

—William Morris

PICTURE STUDIES

ORLIN H. VENNER

Professor of Literature, Nebraska Wesleyan University,
University Place, Nebraska



FIELDS AT MIDDAY

HEINRICH SCHMIDT

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HEINRICH SCHMIDT

Heinrich Schmidt was born in Saarbrück, Prussia, about the year 1740 and died in the year 1821. He painted for the most part scenes interpreting historical facts or pictures based largely upon historical narrative. He studied in Italy and spent most of his time at Naples.

FIELDS AT MIDDAY

“Fields at Midday,” by Schmidt, affords a most striking illustration of the power of the artist to portray a certain aspect of nature. An artist may express movement, silence, struggle, repose, dignity, grandeur, or whatever he may choose. Schmidt has represented the extreme calm of a sultry summer day.

In order to convey this impression of the calm of a summer noonday, the artist has represented the filmy birch or buttonwood and foliage in the foreground as unmoved by any breath of air. The idea of noon is also conveyed thru the short shadows, falling almost beneath the trees. Again, the lights on the tree trunks are very distinct, due to the intense light of midday. The clouds have few heavy shadows, and the bright, even blue of the sky behind the clouds further emphasizes the fact of noonday. Also, there is no traffic on the otherwise well-traveled road, nor do we see animals or people in the fields.

This example of the cultivated landscape reminds one of Hobbema’s “The Avenue of Trees.” The human touch, so greatly enjoyed by the artist, Schmidt, is afforded by the traveled road, the carefully kept trees, and the stone shed to the left.

The arrangement of the parts of the picture is unusually simple, but most effective, the entire picture being taken in by the eye at first glance. The number of curved lines is remarkable, there being few, if any, straight lines in the picture. The artist has suggested much, but he has not confused the beholder, with a mass of details.

Another remarkable fact about the picture is that it has a distinct center, details becoming fewer toward the edge of the canvas, and all the lines pointing toward a center. This artist rarely, if ever, "crowds" his canvas.

EXERCISES

1. What in the picture tells you it is midday?
2. What shows that the day is calm?
3. Compare this picture with Hobbema's "The Avenue of Trees."
4. What human touch is shown in this picture?
5. What shows the simplicity of the picture?
6. What do you like best about the picture?

Modern landscape painters have looked at nature with totally different eyes, seeking not for what is easiest to imitate, but for what is most important to tell. Rejecting at once all ideal of *bona fide* imitation, they think only of conveying the impression of nature into the mind of the spectator.

—John Ruskin

PICTURE STUDIES

ALICE FLOKER

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THE FIRST STEP

JEAN BAPTISTE CAMILLE COROT

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JEAN BAPTISTE CAMILLE COROT

Corot was born in Paris on July 26, 1796. His father was a poor shop-keeper of peasant descent, who sold ribbons and laces. At the age of ten, Corot was sent to a boarding school at Rouen. After he returned to Paris, his father bought a country house on the outskirts of the city. Here the boy would sit half the night, gazing out thru his window at the sky, the water, and the fantastic shadows cast by the great trees.

At an early age he was made apprentice in a cloth-shop, where he worked for eight years. Finally, however, he gained courage enough to state his ambition to his father. He was met with no particular remonstrance but was warned that he would receive only enough money to keep him from starving. Corot gladly agreed to these terms and began his new work immediately.

After the death of his first master, Michallon, Corot entered the Paris studio of Victor Bertin. In 1827, he made his first exhibition at the Salon, but it was not until nineteen years later that his reward came. At the close of the Salon exhibition in 1846, at which he exhibited his painting entitled, "The Forest of Fontainebleau," he received, in his fiftieth year, the Cross of the Legion of Honor, the highest honor that can be bestowed on an artist.

He was unselfish to the utmost degree and was always ready with his purse to help the needy. When asked concerning his lifetime generosity he said, "It is my temperament and pleasure. I can earn money again so quickly, just by painting a little branch. Charity always brings to me more than it costs me for I can work better with a heart at ease."

It is interesting to know that Corot spent his summers at Barbizon and in the Forest of Fontainebleau which he dearly loved. On February 23, 1875, Corot passed away murmuring of beautiful landscapes and of happy hours he had spent with nature.

THE FIRST STEP

“The First Step” is a good example of Corot’s interest in scenes portraying spring. The canvas is completely filled with the great waving masses of green except for a vista thru the center, revealing a great patch of blue sky, the purple hills, and a small lake reflecting the pure blue of the sky. A large tree trunk sweeps thru the center of the vista, and a “cropped” willow with long whip-like branches almost fills the left half of the picture. Here and there are shrubs, and flowers in blossom. Underneath the willow is a mother teaching her child to take its first steps upon the greensward. The mother and child attract attention, altho they constitute but a very small part of the scene. The helpless babe, the tender mother love, and the need of guidance, all are suggested by the two figures

Corot did not care for scenes devoid of human interest. For this reason, he painted people, animals or nymphs as a part of his pictures. He did not paint grief, but the joy of the springtime, suggesting life and love. Corot once said that he painted shimmering leaves, blossoming flowers, and happy people because he wished to express the joy of living.

Corot knew how to suggest much while sacrificing details. In this respect, he is a great master, for he succeeds in conveying to the beholder something of the impression that he had, which after all, is the test of great painting. Corot does not paint leaves, he paints masses of foliage; he does not paint twigs, he suggests them; he does not paint grass; he gives an impression of the soft, cool greensward. Corot’s pictures have been called the “best friends to live with.” They are cheerful, wholesome, and human.

EXERCISES

1. Sketch briefly the story of Corot's life.
2. What are some of the secrets of his greatness as a painter of landscapes?
3. Show how "The First Step" reveals the spirit of Springtime.
4. How does the picture get its name?
5. Describe the picture.
6. What forms the center of interest of the picture?
7. Why have his pictures been called "the best friends to live with"?
8. What in this picture do you like best?

PICTURE STUDIES

ORLIN H. VENNER

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THE GATHERING STORM

HERMANN RUDISUHLI

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THE GATHERING STORM

“The Gathering Storm,” by Rudisuhli, is a fine example of the picture that is intended to convey an idea of motion. This distinguished modern painter enjoys portraying the effects of wind and the movements of the storm clouds.

The main idea of the approach of a storm is perfectly realized by the artist. The swaying evergreens to the right, the darkness of certain clouds, and the sagging fold of the distant clouds to the left suggest storm and rain. The unusual light on the grassy fields where the sun shines from between the darkening clouds is an unusual feature. The calm of the water, reflecting the shadows of the swaying evergreens, is in striking contrast to the movement in the sky and among the trees. The approach of the storm is further indicated by the absence of men or animals in the picture.

To many the real beauty of the picture will be found in the group of mighty oak trees in the foreground, standing out like giant sentinels, apparently unmoved by the approaching storm. There is a suggestion of grandeur and strength in the trees that would be difficult of representation by most other modern artists. The great group of oaks forms the center with everything else subordinate. The picture would be spoiled if we had but the one large tree directly in the middle of the canvas, so the artist has painted other trees extending outward from the main tree.

In “The Gathering Storm,” the canvas is not crowded. The central object of attention occupies the most important place, while most of the important lines lead from the outside to the middle of the canvas.

EXERCISES

1. What has the painter here portrayed?
2. How does the artist give an impression of the force of wind?
3. What forms the center of the picture?
4. What is admirable about the trees in the foreground?
5. How has the artist centered the attention of the beholder?
6. What do you like best about this picture?

Those devoted men who have upheld the standard of truth and beauty amongst us, and whose pictures, painted amidst difficulties that none but a painter can know, show qualities of mind unsurpassed in any age—these great men have but a narrow circle that can understand their works, and are utterly unknown to the great mass of people: civilization is so much against them, that they cannot move the people.

—William Morris

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THE GIRL WITH THE APPLE

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JEAN BAPTISTE GREUZE

Jean Baptiste Greuze was born August 21, 1725, in the little town of Tournus, in Burgundy, France. His father was a tiler, who desired that his son should become an architect. In spite of threats and punishments on the part of his father, the lad persisted in sketching. One day he presented his father with a pen sketch of the head of St. John; the victory was won. The father sent him to Lyons to the studio of Gromdon.

At the age of twenty, Greuze returned to Paris. Like many, many other artists, he was here to have his full measure of discouragements. His work was too crude, too mechanical to find favor at the Academy. For ten years he labored incessantly for the smallest recognition. At last, at the age of thirty, thru the friendship of two well known artists, he was enabled to make an exhibit of one picture in the Academy in 1755.

At about that time, Greuze was induced to make a trip to Italy to further broaden his knowledge. After a stay of two years in Italy, which country after all had little influence on his art, he returned to Paris. In 1755, just before his departure for Rome, Greuze was elected to membership in the Royal Academy. It was not, however, until after the French Revolution in 1804 that Greuze rose to the zenith of his popularity. For a time he was supremely happy, but his happiness was marred by an unappreciative wife who had no respect for her husband's ability and who squandered his income. At last he died in poverty and distress on March 21, 1805. His wealth was gone, his friends were gone. Only two persons followed the casket to a lonely grave.

His best paintings are: Innocence Holding Two Pigeons; The Father's Curse; The Dead Bird; The Girl with the Apple; The Two Sisters; The Broken Pitcher; The Milkmaid.

THE GIRL WITH THE APPLE

Greuze's pictures of maidens have often been criticized as being too precise—too ideal, as not being real enough. But what could more nearly approach the true representation of real childhood than this lovely picture of "The Girl with the Apple."

A dreamy little maiden, she is. Her eyes, whose depths are so full of childish wonder and innocence, are gazing absently into space. Her lips, so tender and delicate, are slightly parted. The soft locks curl lingeringly about the sweet, bewitching child-face.

Is she thinking with childish pleasure, about her possession, the apple? No, her little mind is far away from that. Her thoughts are dream-thoughts. We cannot know what they are, but we have visions of heavenly hosts not far away, fluttering about, bringing pure innocent dreams to a little child.

EXERCISES

1. Sketch briefly the life of Greuze.
2. What did the father wish his son to become?
3. Tell how the lad finally came to study art.
4. What difficulties did he have to gain recognition?
5. What marred his happiness and increased his distress?
6. Describe the picture, "The Girl with the Apple."
7. What tells you whether or not the girl is thinking of the apple?
8. What do you think are her thoughts?
9. What do you like best about this picture?
10. Tell of any pictures you have seen in real life which remind you of this.

To feel beauty is a better thing than to understand how we come to feel it. To have imagination and taste, to love the best, to be carried by the contemplation of nature to a vivid faith in the ideal, all this is more, a great deal more, than any science can hope to be. The poets and philosophers who express this aesthetic experience and stimulate the same function in us by their example do a greater service to mankind and deserve higher honor than the discoverers of historical truth.

—George Santayana

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THE GLEANERS

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JEAN FRANCOIS MILLET

Jean Francois Millet (1814-1875) was born in Normandy, France, of hardy peasant stock, and is familiarly known as the "peasant painter of France." As a boy, he lived a rugged out-of-door life, helping his father in the fields. When he could no longer repress his desire to become an artist, he went away to study. When he returned, he was a great painter, but still remained a true peasant at heart. He set up his home and studio in the village of Barbizon, not far from Paris. Here lived the peasants who plowed, sowed, cultivated, and reaped, and Millet delighted to wander out and sketch them at their labor or converse with the woodcutters, the charcoal burners, or the fagot gatherers.

Millet's home in Paris had been one of poverty, discouragement and sadness. Oftentimes he did not know where his next meal was coming from. In Barbizon, he was at least able to get food for his little ones from his garden, and he could have near him his brother artists Dupre, Rousseau, Corot and Barye, who appreciated his efforts and to whom his artistic message was not spoken in vain.

Millet was so full of sympathy with human life, that in his first pictures very little attention was given to the landscape; but later he was educated to the fact that there is a good bond between man and nature, and that a picture to be a true interpretation must harmonize the one with the other. In all of his later pictures, therefore, the landscape and the figures seem to be in perfect harmony.

The figures in his pictures are neither artistic nor graceful, but they show great expression and goodness of character and look as if they were really a part of their surroundings. This was the life of which, in the fullness of his heart, he said: "The peasant subjects suit my temperament best, for I must confess that the human side of life is what touches me most."

He died without having been appreciated. Three nations are now striving in friendly rivalry to secure his masterpieces.

THE GLEANERS

The burning noon-day sun of a busy harvest day is pouring down on the laborers. The field has been shorn of its golden grain and now the men and women, many, many of them, are busy piling it up in huge stacks. How joyously they must work as they view the results of their labor, for they now have a plentiful harvest.

What a contrast to the three women in the foreground who seem to have just appeared on the scene! They are the gleaners, and are taking advantage of the privilege which always belongs to the poor, of entering the field after the reapers have finished their work, to gather any stray spear of grain that may have escaped the notice of those who have gone before.

Study each of the three figures in the foreground. Their positions, and the toilsome reaching after each separate straw, tell of the nature of their work.

EXERCISES

1. Who painted "The Gleaners"?
2. Tell all you can about Millet's life.
3. How did his early life affect his art?
4. What characteristic is peculiar to all of Millet's pictures?
5. Why was he called "the peasant painter of France"?
6. What time of day is pictured in "The Gleaners"?
7. Who are the gleaners?
8. Describe the picture.
9. Describe the dress of the peasant women.
10. What here shows us the nature of the work of these gleaners?
11. What do you like best about the picture?

To study one good master till you understand him will teach you more than a superficial acquaintance with a thousand; power of criticism does not consist in knowing the names or the manner of many painters, but in discerning the excellence of a few.

—John Ruskin

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THE GOOD SHEPHERD

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BERNARD PLOCKHORST

Bernard Plockhorst was born in Brunswick, March 2, 1825. He first studied under Piloty in Munich and later under Couture in Paris. He traveled widely studying the works of the best artists and searching for subjects for his art. He visited the art galleries in Holland, Belgium, France, and Italy. He was especially charmed with the scenes in and around Venice. On his return, he lived for a time in Leipsic, then in Berlin. For three years, 1866 to 1869, he was a professor in the Weimar Art School.

Plockhorst excelled in portrait painting, but left many excellent historical and religious works among which are: The Exposure of Moses; The Finding of Moses; Mater Dolorosa; Resurrection; Christ's Walk to Emmaus; Gift from Heaven; Guardian Angel.

THE GOOD SHEPHERD

“I am the good shepherd; the good shepherd giveth his life for his sheep.

“But he that is an hireling, and not the shepherd, whose own the sheep are not, seeth the wolf coming, and leaveth the sheep, and fleeth; and the wolf catcheth them, and scattereth them, and scattereth the sheep.

“The hireling fleeth, because he is an hireling, and careth not for the sheep.

“I am the good shepherd, and know my sheep, and am known of mine.

“As the father knoweth me, even so I know the Father; and I lay down my life for the sheep. * * * * My sheep hear my voice, and I know them, and they follow me; and I give unto them eternal life; and they shall never perish, neither shall any man pluck them out of my hand.”
—John 10, 11-15; 27-28.

How beautifully Plockhorst has portrayed for us the character of Jesus, who is represented here as a shepherd,

bearing the usual crook and followed closely by his flock. Well the sheep know who will care for them, who will see that all are in the fold at nightfall, and whose voice they know and obey.

The kindly gaze of the Shepherd is bent upon a lamb, weary from the wandering, which is nestling within the tender and secure embrace of his master.

An older sheep, perhaps the mother of the lamb in her master's arms, is walking close by his side, bearing an almost human expression of understanding and devotion in her upward gaze. Other sheep are pressing closely behind the master knowing that he will guide them aright. But if one should go astray, the master will search until it is found and brought safely back to the fold; for he has said, "What man of you having a hundred sheep, if he lose one of them doth not leave the ninety and nine in the wilderness and go after that which was lost until he find it? And when he has found it, he layeth it on his shoulders rejoicing. And when he cometh home he calleth together his friends and neighbors saying unto them, 'Rejoice with me for I have found my sheep which was lost'."—Luke 15, 4-6.

EXERCISES

1. From what book was the quotation in the first part of this story taken? What part?
2. Who painted this picture?
3. What character is represented in this picture?
4. What is a shepherd's crook?
5. Why does the Master carry one sheep?
6. Does the mother of the weak lamb show her appreciation to her Master for his kindness?
7. Why do the sheep know they are being guided right?
8. What do you think is the central thought of this picture?

The most important part of painting is to know what is most beautiful in nature, and most proper for that art; that which is the most beautiful is the most noble subject.

—Dryden

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THE GOOD SHEPHERD
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BARTOLOME ESTEBAN MURILLO

Bartolome Esteban Murillo was born in Seville, Spain, in 1618. His father, a merchant by trade, was so poor that he was allowed to occupy his house free from rent. Almost the first we know of the boy's early childhood is that his parents had both died before he was eleven years old. Murillo then went to live with an aunt and uncle, who, seeing his artistic ability, made him an apprentice to another uncle, Juan del Castillo, who was an artist of ordinary ability. It is thought that Murillo learned little here beside the mixing of paints and the blending of colors. In 1640, Castillo moved to Cadiz, leaving young Murillo to fight his own artistic battles.

Without money, without even a very ordinary reputation as an artist, where should he turn? There was only one place where he could satisfy his desire to paint and that was at that studio which was free to all and where so many struggling young artists spent the greater part of their time, the public market place, where he painted pictures of artistically grouped fruits and vegetables, and even of the little beggar boys who crowded around him while he painted.

At this time, Murillo's pictures were merely showy sketches, full of gorgeous colors. His only patrons were the frequenters of the market place to whom these gay tones especially appealed.

After a time he went on foot to Madrid where he worked under his former fellow-townsman Velazquez, who was then court painter to Philip IV, and at the height of his success. Murillo was welcomed by the great painter and was introduced to a number of influential artists of the time. He spent his time in studying the art collections of the Royal Court and in copying many pictures in Madrid. He made such rapid progress that Velazquez urged him to go to Rome for further study. However, Murillo longed to return to his own beautiful Seville and did not desire further foreign travel. When he reached Seville the commission to decorate the inside of the Fran-

ciscan convent was given him. After he had completed his work in the Franciscan convent, Murillo's position in the world of art was established. As the years went on, he was much in demand as a decorator of churches and convents.

Murillo was commissioned to such important work as decorating the All Saints' Chapel and the church and hospital of the Holy Charity. When he was sixty-two years old, he went to Cadiz to decorate the interior of the Capuchin convent. While working here he fell from a high scaffolding injuring himself so seriously that he was forced to discontinue. He died quietly in the year 1682, at his birthplace in Seville.

THE GOOD SHEPHERD

The Good Shepherd is here represented by the Christ Child seated on a rock with His left hand resting on the back of a sheep, and His right hand holding the shepherd's crook. He is clad in a tunic and a sheepskin garment after the fashion of shepherds of that day.

In the face of the Child we see a look of divine tenderness as He gazes afar off into infinity. His is a large responsibility, a shepherd guiding his flock. The eyes so full of thoughtfulness and the grave expression of the face lead us to believe that He sees a vision of the future. He is no longer, then, to guard and direct His little flock of sheep. He must soon be prepared to do a great work in the world, that of guiding His human flock, of being the perfect example before men.

EXERCISES

1. Sketch briefly the life of Murillo.
2. To what school of art does he belong?
3. Tell of the important tasks he was given to do.
4. In what kind of painting did he excel?
5. Describe this picture?
6. Who is "The Good Shepherd"?
7. Why do you think he is here spoken of as a shepherd?
8. What about him seems to you to be especially attractive?
9. What do you like best about this picture?
10. Why do you think the picture is so greatly loved by children everywhere?

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



A HALT AT THE OASIS

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ADOLPH SCHREYER

Adolph Schreyer was born in Germany. His parents were so wealthy that he could study, travel and see sights that helped him to make beautiful pictures without having to suffer from poverty as so many artists have had to do.

He was one of the very ablest painters of Arabian horses. He loved horses so much that he put them into nearly every picture he painted. In the riding school of his own city, and while he was in the army, he studied the form, color and every action of the horse carefully, so that when we look at one of his pictures and then close our eyes, we seem to have seen real life.

Schreyer traveled in all the principal countries of Europe and visited Algeria and Egypt. Loving horses as he did, he could not fail to be captivated by the noble, far-famed Arabian breed which is so beautiful.

He won medals at Paris, Vienna and Brussels; in 1864 he became a member of the Rotterdam and Antwerp Academies. His work is extremely popular in the United States and many of his works are owned in this country.

A HALT AT THE OASIS

In this picture we have a typical Arabian scene. These Arabs have been traveling across the dangerous desert—dangerous because of the lack of water and because it is infested with hostile tribes—and have now stopped to rest awhile by the oasis.

What a delightful place this must be after traveling in the hot sun and burning sands of the vast desert! See the dark masses of trees in the background, the clinging vines, the soft green grass beside the clean, sparkling stream, and the well itself, full to the brim of life-giving water, out of which one of the horses is just ready to take a drink.

These people could not have traveled on the desert if it were not for these oases that are found here and there, where they can stop for water and rest in the cool shade.

The horses in this picture are splendid examples of the typical Arabian horse, especially the noble white charger. See how his head is thrown back, his nostrils dilated—as tho he were scenting danger afar off.

The men are enjoying their rest after traveling in the hot sun. How strong their dark faces look. Notice the long pipe in the hand of the one nearest the front of the picture, and the peculiar weapons lying on the ground beside him.

They will probably rest awhile, and after filling their canteens, will continue their wearisome journey across the hot, shining sand.

EXERCISES

1. Where was Adolph Schreyer born?
2. What did he paint best of all? What helped him in this?
3. Where did Schreyer travel?
4. Name some honors that were bestowed upon him.
5. Describe this picture.
6. From what country are these people? How do the people dress in that country?
7. What kind of horses are these? Which one do you like best? Why?
8. What do you think the white horse is looking for?
9. What do you like best about this picture?

In no circumstances whatever can man be comfortable without art. The butterfly is independent of art, though it is only in sunshine that it can be happy. The beasts of the field can roam about by day, and couch by night on the cold earth, without danger to health or sense of misfortune. But man is miserable and speedily lost so soon as he is removed from the precincts of human art, without his shoes, without his clothes, without his dog and his gun, without an inn or a cottage to shelter him by night. Nature is worse to him than a stepmother,—he can not love her; she is a desolate and howling wilderness. He is not a child of nature like a hare. She does not provide him a banquet and a bed upon every little knoll, every green spot of earth. She persecutes him to death if he does not return to that sphere of art to which he belongs, and out of which she will show him no mercy..

—Ruskin

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



A HELPING HAND

EMILE RENOUE

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EMILE RENOUF

Emile Renouf was born in Paris, June 23, 1845. He spent most of his life painting French scenes of landscapes, marine views and scenes from every-day life. He was a worthy pupil of the leading Parisian artists of his day among whom were Boulanger, Jules Le Leovre, and Carolus-Duran. In 1880, he won the second class Medal in an exhibit at Paris. The first class Medal was awarded to him in Munich in 1883. In 1886 he visited America where he found subjects for some of his most beautiful paintings. The Helping Hand is the one picture by which he is generally remembered.

A HELPING HAND

In this picture we see a little French peasant girl, very much interested in helping her grandfather to row the boat. Her home is in one of the fishing settlements off the coast of France. In reality the heavy oar is entirely too heavy for her tiny little hands but she feels that she is helping and is, in her own little way. Her proud and loving grandfather is evidently humoring her, even assuring her that she is helping him. She feels that the boat can never reach the shore if she does not assist in rowing it. Her grandfather is a fisherman and spends many hours on the water and Louis likes to go with him.

Among other pictures painted by this artist are: After the Storm; The Brooklyn Bridge; Last Repaid; After a Gust of Wind; The Pilot; Sunset; Adrift.

EXERCISES

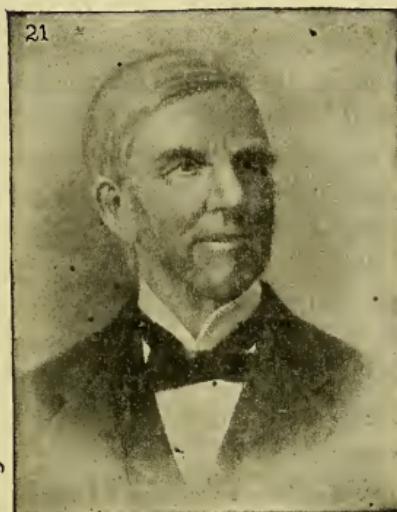
1. Who is this little girl in the picture? Where does she live?
2. Who is the man you see in the boat?
3. How is the little girl helping the man?
4. How is the little granddaughter showing a helping hand?
5. Describe the picture as you see it.
6. What story does it tell you?
7. Why is this picture so well liked?

The temple of art is built of words. Painting and
sculpture and music are but the blazon of its windows,
borrowing all their significance from the light and sugges-
tion only of the temple's uses. —Holland

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ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



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OLIVER WENDELL HOLMES

Successful American man of letters, poet, scientist, humorist, college professor, and general friend was Oliver Wendell Holmes. He was born at Cambridge, Mass., August 29, 1809. He was prepared for college in Andover Academy, then went to Harvard from which he graduated with the famous class of 1829. He immediately entered the Harvard law school, but soon abandoned law for medicine. It was in 1830 while he was a young law student that he published his poem, "Old Ironsides," in the Boston Advertiser as a protest against the proposed destruction of the old frigate Constitution. After three years in the Harvard Medical School and three years in Europe, he returned to Boston to practice medicine. The same year, his first volume of poems appeared. Altho he was Professor of Anatomy at Dartmouth for two years, and for thirty-five years Parkman Professor of Anatomy in Harvard Medical School, his fame rests chiefly upon his literary output.

His writings in the Atlantic Monthly soon made his fame nation wide, and attracted the attention of literary men and women in Europe. His "Autocrat of the Breakfast Table," "The Professor at the Breakfast Table," and the "Poet at the Breakfast Table," were original, spiced with sparkling wit, and yet true to the life of the day. He also wrote many songs, poems and satirical essays. His death occurred in Boston, October 7, 1894.

Holmes was small in stature, slight, and attractive in personal appearance. He was genial and kind, ready to talk with the humblest child, and always quick to answer personally the letters his many children friends wrote him. On one occasion, he even sawed a shell in two in order to explain to a little child friend the meaning of "The Chambered Nautilus." He was one of the best conversationalists of his day, and his companionship was sought alike by learned men and little children. This portrait reveals him as he was, genial, friendly, keen, with a hint of humor in his eye and with keen, balanced mind, a

thinker, philosopher, and friend who gave himself freely to his fellowmen.

EXERCISES

1. Tell of the early training of Oliver Wendell Holmes.
2. What profession did he choose?
3. When and why did he write "Old Ironsides"?
4. Sketch briefly his professional life.
5. Tell of his literary career.
6. From a study of his portrait, what kind of man do you think he was?
7. What to you is most interesting in what he wrote?

All nature is but art unknown to thee;
All chance, direction which thou can'st not see
All discord, harmony not understood;
All partial evil, universal good;
And spirit of pride in erring Reasons spite
One truth is clear, whate'er is is right I admire.

—Pope

PICTURE STUDIES

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Assistant State Superintendent, Lincoln, Nebraska



THE HORSE FAIR

ROSA BONHEUR

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ROSA BONHEUR

In the quiet old town of Bordeaux, on the west coast of France, was born, October 22, 1822, one of the world's most famous artists, Rosa Bonheur. Her father was an artist. Her mother was a musician. Rosa's waking hours were spent in playing with the cats and dogs. She loved every animal that came along, no matter how wretched it might be.

When her father moved to Paris little Rosa became very homesick for the familiar scenes in her quiet old home in Bordeaux. There was a school for boys nearby, and the master, seeing the loneliness of the little girl, asked her father to send her with her brothers to his school. The boys became very fond of her, for she entered into their sports as readily and with as much spirit as one of their own number.

In 1835, Rosa's mother died, leaving the father to care for four small children. The family now had to be separated. Juliette, Rosa's sister, was sent to a friend of the mother in Bordeaux; the boys to one boarding school; and Rosa to another. Rosa, at least, did not feel happy with this change. She had always lived a free, unrestrained life, and to thus be held within the bonds of school life was too much for the child. She made a dash for freedom, so transgressing on the rules of the school that the authorities of the institution gave her up in despair and she went joyously home to her father.

Rosa's father was so busy with the giving of his lessons that he had no time to instruct his little daughter. She was free to amuse herself as she wished, which she did by drawing and painting. One day, upon returning home to his studio, he was surprised to find that she had sketched a very lovely bunch of cherries. After that he took time to give her lessons, and she progressed so rapidly that she was soon able to give lessons herself. She was advancing so well that she took to copying famous masterpieces in the Louvre, and these copies were so well done that she received good prices for them in the market places.

In 1847 Rosa Bonheur received her first prize, a gold medal of the third class, presented in the king's name. One of her best works, "Oxen Plowing," was painted for the *Salon* exhibit of 1849.

After her return to Paris, she withdrew to the village of By, in the very heart of the grand old forest of Fontainebleau. Here at By, Rosa purchased a rambling old house where she kept a menagerie consisting of birds of all kinds, and animals, both wild and domestic. Here she lived the life of a peasant, rising early, and retiring at the setting of the sun, eating the simplest of food and painting to her heart's content.

In 1893 she had bestowed upon her the greatest honor which can come to an artist, that of becoming an officer in the "Legion of Honor." The Cross of the Legion of Honor was pinned on her by Empress Eugenie, wife of Napoleon III. She died on May 25, 1899.

THE HORSE FAIR

Rosa Bonheur was never content to let her last picture remain the best. The great success of her "Oxen Plowing" created in her the desire to do something better. With this in mind she set to work planning her great picture "The Horse Fair," which was destined to become the most famous horse picture known.

Did she sit down before her canvas and proceed to sketch horses in every conceivable attitude? No. She spent just one and one-half years in preparation before she felt ready to make her picture.

Her friends placed their finest horses at her disposal to use as models, but this was not sufficient. She visited the horse markets where she studied all sorts of beautiful animals and sketched them in every imaginable position. To avoid the rude remarks made about her for entering the horse markets, she donned the attire of a man and then went about her work quietly and persistently.

Her horses were to be two-thirds life size. For that

reason an immense canvas was required, and the artist had to continually use a ladder as she worked. This great piece of art was completed in 1853, and was then ready for the Salon. The admiration which this painting received, was beyond that ever received by any other modern picture.

After the picture had been exhibited, Rosa Bonheur received the rare honor of exhibiting any pictures in the future without previous examination—an honor which rarely comes even to a great artist.

Later the painting was exhibited at Ghent. The artist was offered 40,000 francs by Mr. Gambert, a picture dealer, and the offer was accepted. Finally it was bought by a wealthy man in New York who paid 300,000 francs for it, and it now hangs in the Metropolitan Art Museum.

EXERCISES

1. Sketch briefly the life of Rosa Bonheur.
2. What honors were bestowed upon her?
3. Where did Rosa make her home in her later life?
4. How did Rosa Bonheur prepare for the painting of "The Horse Fair"?
5. Tell about the size of the painting.
6. When was it completed? Where first exhibited? Where next? How received?
7. To whom and for how much did Rosa sell this picture? To whom and for how much was it next sold?
8. Where is this picture now?
9. Describe "The Horse Fair."
10. What do you like best about the picture?

PICTURE STUDIES

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THE HORSE SHOER

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SIR EDWIN HENRY LANDSEER

Sir Edwin Henry Landseer was born in the outskirts of London, on March 7, 1802. His father, an artist, took a deep interest in his son's artistic tendencies, which began to show at a very early age.

This artist showed no fondness for books, so his father, believing that his son's artistic ability should be developed to the utmost, entered him at the Royal Academy at the age of fourteen. At a very early age he had begun to show a preference for the dog above all other animals, so at the Academy he was known as "the little dog-boy."

In 1824, he paid his first visit to Sir Walter Scott at Abbotsford, Scotland. So deeply impressed was he by the beauty of the scenery and of the animals, that he rarely failed to visit Scotland every year after this.

Queen Victoria, from the time of her accession to the throne of England, had been an ardent admirer of Landseer's skill, and one of his chief patrons. He became the Court Artist and was kept busily employed painting pictures of pet animals and portraits of Queen Victoria and Prince Albert. He also instructed the King and Queen in etching. In 1850, Queen Victoria conferred the honor of knighthood upon the artist, and from that time on, he was known as Sir Edwin Henry Landseer.

It is interesting to know of Landseer's progress in the Royal Academy. From being an ordinary student, he was elected as Associate of the Academy in 1826. In 1831, he was elected to full membership, and in 1865 he was offered the presidency of the Academy, but refused on account of failing health. He died October 1, 1873.

THE HORSE SHOER

Longfellow's "The Village Blacksmith" brings to our minds a true picture. Landseer's "The Horse Shoer" is a poem on the canvas. The two men offer us the same message, the one by means of the pen and the other with the brush.

There is a pretty story connected with this picture which illustrates the intelligence of animals and the comradeship which may exist between man and his dumb friends. Betty was a beautiful young mare belonging to a wealthy friend of Mr. Landseer. She was spirited and very independent. It early became her desire never to be hitched to a post or in the barn. She thus acquired the habit of wandering about at will. Perhaps the most remarkable thing she did was to trot down to the country blacksmith shop whenever she needed new shoes. Here she would stand until the work was finished when she would go back to her stall.

It was upon one of these occasions that Mr. Landseer chose to portray the charming scene we have in "Shoeing The Bay Mare."

The keynote of the picture is not found in the glossy coat of the mare nor in the other animals, nor even in "The Village Blacksmith," but it is found in the act of labor, upon which all the figures in the pictures are concentrating their attention. Betty's noble head is turned to watch the performance. The impudent little donkey, which offers such a contrast to Betty's queenly appearance, fixes its eyes intently upon the process of shoeing. Laura, the bloodhound, is just as interested as anyone.

EXERCISES

1. Give a brief sketch of the life of Landseer.
2. Name some of his characteristics as a painter.
3. In what respects is Landseer's picture, "The Horse Shoer," like the poem, "The Village Blacksmith"?
4. Tell the story connected with the picture.
5. What is the center of interest in this picture?
6. How does the artist bring out the "keynote" or message of the picture?

The highest problem of every art is, by means of appearances, to produce the illusion of a loftier reality.

—Goethe

PICTURE STUDIES

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HOSEA

JOHN SINGER SARGENT

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JOHN SINGER SARGENT

John Singer Sargent was born of American parents in 1856, in Florence, Italy. He was a student in the Academy of Fine Arts in Florence and studied under Duran in Paris. His first exhibition at the Salon consisting of three pictures, when he was twenty-one years of age, created favorable comment.

After visiting in Spain, he went to London which has since been his home. He has made many visits to the United States. In 1890, he received a commission to decorate a hall in the Boston Public Library. The theme which he chose was the Pageant of Religions, representing the different periods in the development of the religion of the Jews. These decorations are regarded as rare masterpieces, and are the cause of thousands annually visiting the Boston Library.

In 1897, Sargent attained the highest rank of an artist, when he was made an officer of the Legion of Honor. He belongs to many art societies. He received gold medals at many of the international exhibitions, and was awarded the grand prize at the St. Louis Exposition in 1904.

Sargent's portraits interpret character truthfully. His men are strong, and virile; his women are exquisitely beautiful, yet not overdrawn; his children are tender and charming. Among his noted paintings are: The Girl with a Rose; Hall of the Four Children; Carnation Lily; Hosea; many portraits, among them that of Washington.

HOSEA

The story of the prophets finds its beginning in the story of Israel's deliverance from bondage. After years of suffering from plague and disease, we find the persecuted children of Israel at last on the other side of the Red Sea, free from their hated masters, the Egyptians.

At last they reached the Promised Land beyond the river Jordan. Under the leadership of Moses, they grew in strength and number and were living in peace and

happiness. Soon the children of Israel turned their faces from the Lord. Prophets were sent to them who, by warnings and predictions, would deliver them. But one after another the prophets were compelled to turn away in anguish for the children of Israel would not hear them.

One by one they passed; Isaiah, that mighty one; Nahum, Habakkuk, Zephaniah, Jeremiah who saw the city destroyed; Elijah, that stern old prophet whom God endowed with the power to perform miracles—but all to no avail; Ezekiel, who brought a message of hope; Daniel, Joel, sent to furnish an arm of strength to the people who found it so easy to fall before temptation.

When a certain hall in the Boston Library, the hall now known as Sargent's Hall, was to be decorated, no more appropriate design could be chosen than the figures of these grand old prophets. In the great arched ceiling is portrayed in a mighty procession,—the oppression, deliverance and downfall of Israel.

The frieze of the prophets is arranged in panels. In the central panel over the door are the chief prophets—Moses, Joshua and Elijah. Moses stands in the center holding his tablets of stone, upon which are written God's ten commandments.

A peculiar and intensely interesting arrangement marks the group of which Hosea is a figure. There are the Prophets of Despair and the Prophets of Hope. There are four figures in each group. Among the Prophets of Despair are three bowed down by woe and grief. The awfulness of their despair is hard to look upon and we would soon turn away were it not for the fourth figure in the group. He stands hopeful, courageous, tranquil. What a contrast to his grief-stricken comrades! He is so calm, so peaceful, so strong in his faith in his people, so firmly hopeful that right will conquer wrong. He wears a long, clinging white garment surrounding his whole body and draping in about his strong face emphasizing the purity of his character. He is, indeed, the Prophet of Hope.

EXERCISES

1. Tell briefly of the life of Sargent.
2. How is he connected with American art?
3. Where does he now live and work?
4. What honors have been bestowed on him?
5. How is Sargent's Hall in the Boston Public Library decorated?
6. Describe this picture.
7. What does his white robe denote?
8. What in this picture impresses you most?

PICTURE STUDIES

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SIR JOSHUA REYNOLDS

Sir Joshua Reynolds, (1723-1792) was born in the beautiful county of Devonshire, England. His father was a clergyman and his mother was the daughter of a clergyman. When Sir Joshua was yet a child, his parents decided that he should be educated for a druggist.

One Sunday, as he sat in church, he sketched a picture of the minister on his thumb nail and afterwards transferred it in oil to canvas. This convinced his hitherto reluctant father that he should give his consent to the boy to enter his chosen field, and he reluctantly apprenticed the boy to Hudson, a great London painter. The boy was apprenticed for four years, but at the end of two years he returned to his native home, Plympton, England. It is said that Hudson realized the ability of Reynolds and, because of fear in having a rival in Reynolds, discharged him.

Reynolds traveled abroad extensively but the place where he found most joy and satisfaction was in Italy with the great masters in art. In Venice he conceived his ideal in coloring, but not his method. This great artist was said to be one of the seven great colorists of all time, yet he won this distinction only by hard work.

After three years of travel, observation, study and toil in Italy he returned to London, determined to "survive or perish" in his art. During his second year he had a hundred twenty dukes, duchesses, members of parliament, and society beauties sit for him. In one year he had a hundred fifty sit for him, among them the Prince of Wales, afterwards George III.

THE INFANT SAMUEL

"The Infant Samuel," by Sir Joshua Reynolds, is universally admired. The picture has its origin in the familiar Bible story which represents the young Samuel in a worshipful attitude answering the voice of God: "Speak, for thy servant heareth." I Samuel 3:10. But

the picture has a meaning, even tho the beholder is unfamiliar with the Bible story, and that meaning has to do with the sweet and simple trust of a little child. The picture also appeals to many a mother with reminiscences of "Now I lay me."

The beautiful face of the child, filled with mingled childish wonder and reverence is sure to appeal to all. The simple, white slip worn by the child, the clasped hands, the beautiful eyes, the delicately modeled nose, the wealth of hair, and the sweet lips, enhance the beauty of the picture. No other artist ever painted the lips and nose of a child quite so perfectly as did Sir Joshua Reynolds.

EXERCISES

1. Tell something of the life of Sir Joshua Reynolds.
2. What position does Reynolds hold among English painters?
3. What shows that he was very popular in his own day?
4. Upon what Bible story is this picture based?
5. Describe the picture in detail.
6. What meaning has this picture to you?
7. What do you like best about the picture?

There is no limit to the *good* which is effected by placing good pictures before ourselves. —Ruskin

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JOAN OF ARC

BASTIEN LEPAGE

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BASTIEN LEPAGE

Lepage was born in Damvillars, France, in 1848 and died in 1884. When a boy, he lived near the home of Joan of Arc. He was a pupil of Cabanel, with whom he remained until 1870. Lepage earned his living for many years by working for illustrated papers. His first success was a picture of his grandfather. This he painted in 1874. From this time his reputation was established.

Lepage was probably never excelled by any one in his perfectly passionate love of nature. To him, the woods, the skies, the fields and flowers were a joy and a satisfaction. Lepage ranks as one among the first of recent painters.

JOAN OF ARC

During the Middle Ages there was almost constant warfare because of conflicting claims to the thrones of France and England. In 1338, King Edward II of England began a war known in history as "The Hundred Years' War." Near the close of this war, when France was ready to surrender, and when the English troops were besieging the last stronghold of France, the city of Orleans, the French became desperate. They were discouraged; the soldiers were deserting; they longed for a man with the ability to organize their troops to save Orleans.

Out in the country near Orleans there lived a peasant maid, Joan of Arc, who herded her father's sheep. For a long time she had been praying that her country might be saved. On a beautiful day in summer as she sat at her wheel spinning there appeared a strange, mysterious light over the garden where she was working. A heavenly glow seemed to be everywhere. Suddenly, she heard voices and they bade her, "Go to the aid of the king and restore his kingdom." "But," Joan replied, "I know not how to ride or lead men to arms." "Go," they called again, "Go and the Lord be with you."

After much hesitation the young king gave her permission to lead the armies of France. She was clad in pure white and rode a coal black charger. Her presence inspired more than 200,000 loyal soldiers of France. She led them on to the very walls of the enemy with such wild enthusiasm that the English fled and France was saved.

Later she led the French to victory in a battle at Patay and assisted in the coronation of Charles VII at Rheims. Two years later she was captured by the English and burned at the stake as a witch.

This picture is different from any other artist's picture of Joan of Arc. Lepage lived near her home when he was a boy and was thoroly in sympathy with the lives of the people there. He has represented her as a peasant girl. He made a visit to Domremy, where she was born. He saw her house with all its surroundings and with a vivid imagination of the peasant girl in the midst of these surroundings he wove the story into this picture. What an angelic expression her face gives forth as she seems to listen! Her thoughts are wrought with fear as she tries to answer the call. At first she hesitates, then she seems to understand that her country needs her, that she has indeed been called to lead her people out of bondage to victory and freedom. Her eyes seem to be gazing far out into space and her whole attitude is one of trust and submission and obedience to her country's call.

Notice the spinning wheel, the saintly faces, the beautiful flowers. The artist painted this picture as he stood in the garden whence she was called.

EXERCISES

1. Sketch briefly the life of Lepage.
2. What was the "Hundred Years' War"?
3. Who was Joan of Arc?
4. Tell the story of "Her Country's Call."
5. What moment in her life is represented in this picture?
6. What opportunity had this artist to make this picture true to life?
7. What do you like best about the picture?

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THE KNITTING SHEPHERDESS

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JEAN FRANCOIS MILLET

Jean Francois Millet (1814-1875) was born in Normandy, France, of hardy peasant stock, and is familiarly known as the "peasant painter of France." As a boy, he lived a rugged out-of-door life, helping his father in the fields. When he could no longer repress his desire to become an artist, he went away to study. When he returned, he was a great painter, but still remained a true peasant at heart. He set up his home and studio in the village of Barbizon, not far from Paris. Here lived the peasants who plowed, sowed, cultivated, and reaped, and Millet delighted to wander out and sketch them at their labor or converse with the woodcutters, the charcoal burners, or the fagot gatherers.

Millet's home in Paris had been one of poverty, discouragement and sadness. Oftentimes he did not know where his next meal was coming from. In Barbizon, he was at least able to get food for his little ones from his garden, and he could have near him his brother artists Dupre, Rousseau, Corot and Barye, who appreciated his efforts and to whom his artistic message was not spoken in vain.

Millet was so full of sympathy with human life, that in his first pictures very little attention was given to the landscape; but later he was educated to the fact that there is a good bond between man and nature, and that a picture to be a true interpretation must harmonize the one with the other.

The figures in his pictures are neither artistic nor graceful, but they show great expression and goodness of character and look as if they were really a part of their surroundings.

He died without having been appreciated. Three nations are now striving in friendly rivalry to secure his masterpieces.

THE KNITTING SHEPHERDESS

Here is a picture of the shepherdess knitting while her flock is grazing in the meadow. Tho she is not singing with her lips, her heart is singing softly as she knits, and her hands keep time to the dream music. She has been out with her flock since early morning and all the while she has been busy with her knitting. She can knit perfectly well now as she follows her sheep about.

The little shepherdess has an assistant, too, who shares the responsibility of her tasks. He is the small black dog, and if one of the sheep is tempted to stray from his companions he quickly bounds after the runaway and drives it back to the flock. Now nightfall comes and it is time to lead the flock back to the sheep fold. The shepherdess leads the way, and the dog remains at the rear.

The shepherdess wears a hood and cape for the air is growing cold. She knows all the sheep by name and they follow her as she goes before them. They must cross the plain where in the distance we can see the men loading hay. The sheep keep nibbling as they go and the shepherdess takes time to stop and rest now and then, propping her staff in front of her while she picks up a stitch dropped in her knitting. There is a sense of perfect stillness in the air, as the calm silence of the fields.

Notice how the earth seems to stretch far away until at last it seems to meet the sky. Other pictures painted by this artist are: The Sower; The Angelus; The Gleaners; Feeding Her Birds; The First Step.

EXERCISES

1. Who painted "The Knitting Shepherdess"?
2. Tell all you can of Millet's life.
3. What is the shepherdess doing?
4. Do you think it is difficult for her to watch her sheep and knit at the same time?
5. What tells you how long she has had her sheep out?
6. What time of day do you think it is? Why?
7. How does her faithful dog help her?
8. What impressions do you get from the picture?
9. Why do you think so many persons like this picture?

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THE LAKE

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JEAN BAPTISTE CAMILLE COROT

Corot was born in Paris on July 26, 1796. His father was a poor shop-keeper of peasant descent, who sold ribbons and laces. At the age of ten, Corot was sent to a boarding school at Rouen. After he returned to Paris, his father bought a country house on the outskirts of the city. Here the boy would sit half the night, gazing out thru his window at the sky, the water, and the fantastic shadows cast by the great trees.

At an early age Corot was made apprentice in a cloth-shop, where he worked for eight years. Finally, however, he gained courage enough to state his ambition to his father. He was met with no particular remonstrance but was warned that he would receive only enough money to keep him from starving. Corot gladly agreed to these terms and began his new work immediately.

After the death of his first master, Michallon, Corot entered the Paris studio of Victor Bertin. In 1827, he made his first exhibition at the Salon. At the close of the Salon exhibition in 1846, at which he exhibited his painting entitled, "The Forest of Fontainebleau," he received, in his fiftieth year, the Cross of the Legion of Honor, the highest honor that can be bestowed upon an artist.

He was unselfish to the utmost degree and was always ready with his purse to help the needy. When asked concerning his lifetime generosity he said, "It is my temperament and my pleasure. I can earn money again so quickly, just by painting a little branch. Charity always brings me in more than it costs me for I can work better with a heart at ease."

It is interesting to know that Corot spent his summers at Barbizon and in the Forest of Fontainebleau which he dearly loved. This is the place where at the same time, Millet, his contemporary in poverty studied the life of the toiling peasants and painted his famous pictures. On February 23, 1875, Corot passed away murmuring

of beautiful landscapes and of the happy hours he had spent with nature.

THE LAKE

To Corot, the most perfect hour of the day was the one just before sunrise. Then, using his own words, "At three in the morning, one does not see much at first, everything is scented, everything trembles, with the first breeze of dawn. When the sun is clear it has not yet torn away the mist, behind which are hidden the hills of the horizon. At the first ray of the sun, the little flowers seem to awake joyously and the leaves shiver in the morning breeze. In the trees the invisible birds are chirping. It seems to be the flowers offering up their prayers. The sun has risen. Everything is brilliant, everything is in full purple light. The flowers hold up their heads and the birds fly hither and thither. The mist rises and reveals the land plated with silver, and nature in masses all fresh and fragrant."

But in this picture, Corot has not given us the dim uncertainty of early dawn. The sun in all its glory is high in the brilliant sky. It sends bright little rays down thru the trees and casts a silvery sheen over the shimmering lake which stretches far off into the dim distance.

The trees, Corot's chief conception of beauty, are full of dainty, trembling leaves. The long slender trunks reach up their beckoning arms to the sky.

Two cows are silhouetted against the whiteness of the lake.

The herder, resting on his staff, watches his contented charges. This is the artist's idea of peace, of quiet, this undisturbed little nook in an isolated spot of the forest. We can now understand how Corot's spirit with such tender regard for all nature remained true, pure, sweet and joyful.

EXERCISES

1. Sketch briefly the life of Corot.
2. What evidence of the artist's power to portray nature is there in "The Lake"?
3. What time of day is pictured?
4. What details bring out the time of day?
5. What traits of Corot's character are brought out in his paintings?
6. What in this picture most appeals to you?

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



THE LAST SUPPER

LEONARDO DA VINCI

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LEONARDO DA VINCI

Leonardo was born in 1452 in the castle Vinci, in Italy. He was called Leonardo Da Vinci because he lived in this castle.

He was one of the most gifted of children. Altho he showed in early life a tendency to paint, he was talented in many other things. He was a writer; a musician; an inventor; could model in clay; and could design roads, bridges, canals and fortresses.

Leonardo's heart, however, was in his chosen art. He loved to sketch and was often seen in the street sketching interesting faces. He frequently invited peasants to his home. After telling them interesting stories until he had them in a happy mood, he would sketch their pictures.

When his father found that his son had such artistic ability, he sent him to Florence to study with Verrocchio. After the son had been with Verrocchio a number of years, the story goes that Verrocchio was in a hurry to finish a picture and asked Leonardo to paint in one of the angel heads. When Verrocchio found that Leonardo had done the best work in the picture he was so angry that he burned his brushes and palette and declared he would never paint again.

After a while the Duke of Milan made Leonardo a member of his court. Leonardo established an art academy in Milan and it was here, by order of the duke, that he painted his masterpiece, "The Last Supper," on the walls of the refectory of a Dominican convent. Leonardo painted in all about two hundred fifty pictures.

THE LAST SUPPER

"Now when even was come, he was sitting at meat with the twelve disciples; and as they were eating, he said, 'Verily I say unto you, that one of you shall betray me.' And they were exceedingly sorrowful, and began to

say unto him every one, 'Is it I, Lord?' And he answered and said, 'He that dipped his hand with me in the dish, the same shall betray me.' And Judas, who betrayed him, answered and said, 'Is it I, Rabbi?' He saith unto him, 'Thou hast said.'”—Mat. 26: 20-23, 25.

On the night of the Passover, Jesus and his disciples ate together in a small upper room in Jerusalem. In this picture he is breaking the bread of the farewell feast with his disciples. Why is this company so sad? Why do they all start and seem so excited? He has just said, "One of you shall betray me." Can you not fancy, from the action of each that they are asking, "Master, is it I?"

There is no doubt as to which one of the number Da Vinci intended to represent the traitor. In this picture Judas is feigning surprise by gesture and expression and fear by the way in which he grasps the bag of money in his right hand.

In this wonderful picture, Christ as the central figure reigns supreme. Da Vinci was dissatisfied with the face of Christ. He said, "Twice, thrice, and many more times have I tried to express the face of my Saviour, but at last I realize I shall not see His face this side of eternity."

EXERCISES

1. Sketch briefly the life of Leonardo Da Vinci.
2. Where and for whom did he paint "The Last Supper"?
3. What scene does this picture portray?
4. Why is it not difficult to point out the traitor in this picture?
5. Who is the central figure in the picture?
6. What to you are the most charming features of this picture?
7. Why do you think this picture is regarded as one of the finest of the world's paintings?

Cultivate an interest in pictures. It is a part of education always within your reach.

—Sir Joshua Reynolds

PICTURE STUDIES

ORLIN H. VENNER

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University Place, Nebraska



LEAVING THE HILLS

JOSEPH FARQUHARSON

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JOSEPH FARQUHARSON

Joseph Farquharson is the son of Francis Farquharson and is one of the most industrious of present-day English art exhibitors. In 1900, he was made an associate of the Royal Academy, a recognition won thru his success as a landscape painter. He married Violet Evelyn in 1914 and has since lived in England. He has had notable exhibits at the Royal Academy, The Royal Institute of Painters in Oils, and The Art Gallery, Liverpool.

LEAVING THE HILLS

“Leaving the Hills,” by Farquharson, is a popular study of sheep in a pleasing landscape setting. In fact, the landscape settings are beautiful studies in themselves, regardless of the fact that Farquharson uses landscape in the nature of an accessory.

This picture represents a shepherd driving a flock of sheep. We are first attracted to the sheep, then to the wonderful atmospheric effects with the blue hills, fading in the distance. The landscape is made up entirely of hills and slopes covered with grass and ferns, but there are no trees. A wide roadway occupies the main part of the foreground. The sheep occupy the middle ground as they move directly toward the beholder. The figure of the shepherd stands out quite distinctly thru the strange mellow light. The entire scene is enveloped in a soft haziness that is the main charm of the picture. The sheep stand out against the long purplish shadows directly in front of them.

Wonderful economy of attention is secured by the grouping and arrangement. There is nothing to attract interest from the line group that forms the center of the canvas.

The sheep are painted with care in detail. The artist has succeeded in giving one the impression of the brisk, onward movement of the flock. Two or three of the

sheep lower their heads to crop the ferns and grass as they move forward. The leader of the flock marches a few feet in advance of his companions.

EXERCISES

1. What use has the artist here made of landscape?
2. What time of day do you think is here shown?
3. Describe fully the background of the picture.
4. What is unusual about the grouping?
5. What in this picture holds the center of attention?
6. What do you think is the most charming thing about this picture?
7. Why are sheep favorite subjects with many painters?

To study one good master till you understand him will teach you more than a superficial acquaintance with a thousand; power of criticism does not consist in knowing the names or the manner of many painters, but in discerning the excellence of a few.

—John Ruskin

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



ABRAHAM LINCOLN

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ABRAHAM LINCOLN

Abraham Lincoln was born February 12, 1809. His ancestors had lived in Kentucky when, and near the place where, Daniel Boone was fighting the Indians. It was from these pioneer people that Lincoln came. His life was one of hardships. When he was seven years of age his mother died. She had not only been his teacher but she had impressed upon his mind, that love of truth and justice, that perfect integrity and reverence for God for which he was noted thruout his life.

Some one has said of his mother, "She was a woman of deep religious feeling, of the most exemplary character, and most tenderly and affectionately devoted to her family. Her home indicated a love for beauty, exceptional in the wild settlement in which she lived. Hers was a strong, self-reliant spirit, which commanded the love and respect of the rugged people among whom she dwelt."

Abraham was named for his grandfather, who was killed by the Indians while he and his three sons, Josiah, Thomas, and Mordecai were clearing some land which was to be their home.

Lincoln had a thirst for learning which was not satisfied by going a few weeks to school in the winter after all the work had been done. Altogether he went to school less than twelve months. He hungered for an education and by real effort succeeded in getting a sufficient amount to enable him later to conduct the affairs of the nation. He read incessantly. He read every book within a radius of fifty miles. He very rarely had paper or books to write down his favorite passages but wrote them on boards and kept them until he got paper. Whenever he heard of a book he would walk miles to borrow it. Once he borrowed "Weem's Life of Washington" from a Mr. Crawford. He always read late into the night, then placed the book between the logs of the cabin so it would be near when daylight came. This time it rained and wet the book thru and thru. Mr. Crawford required Lincoln to pull corn for

three days to pay for it, but mutilated as it was it belonged to him and he loved it. He also read Aesop's Fables, Pilgrim's Progress, and the lives of Benjamin Franklin and Henry Clay. He knew the Bible very well and often quoted from it.

When only a boy Lincoln heard that Breckinridge, a noted lawyer, was to make a plea for the defense in a murder trial at Booneville. He admired Breckinridge so much that he walked fifteen miles and back every day during the trial to hear him, and he decided then to be a lawyer.

Lincoln split rails, worked in a grocery store and on a flat boat, grubbed trees, in fact, did every kind of manual labor.

This picture shows Lincoln as he grew to be, the great president, emancipator of the slaves, and big-hearted, far-sighted leader and statesman.

EXERCISES

1. When and where was Lincoln born?
2. How old was he when his mother died?
3. How did his mother influence his life?
4. How did Lincoln get his education?
5. How long did he attend school?
6. What books especially did he read?
7. From a study of this picture what kind of man do you think Lincoln was?

None more admires, the painters magic skill
Who shows me that which I shall never see.

—Cowper

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska

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LITTLE CHILDREN OF THE SEA

JOSEPH ISRAELS

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JOSEPH ISRAELS

Joseph Israels (1824-1911) was born in Groningen in northern Holland. He was a Hebrew of the "tribe of Benjamin," a devout Jew, trained in the Talmud as a Rabbi. He was master of the literature of the law and of the prophets. His first attempt at oil painting was when he was fourteen years of age. It represented a Calabrian Brigand and was copied from a picture of Jan Kruseman with whom he afterwards studied. His father was very anxious for Joseph to enter the commercial world and secured him a position as clerk but he soon saw that his son was artistically inclined and sent him to Amsterdam. Here, the son studied for two years. When he was nineteen years of age he went to Paris. Later he returned to Amsterdam and painted historical pictures which were not really satisfactory. He had not found his real calling. He was so disappointed that he fell ill and while he was recovering he went out near Haarlem. There in the little primitive village of Zandvoort he found himself. He loved to paint scenes of the wonderful endurance of the fishermen around this place. After this he devoted himself to the painting of Dutch peasants and their children and became to Holland much what Millet was to France.

Israels had the power to paint the heart of a little child completely. He painted into his pictures the realistic idea of toil, hunger, old age, labor, desire, strength, dignity of labor, and youth. In fact, he painted humanity as it appealed to him and we, too, feel his every emotion as we look at his pictures. His pictures are a part of his own personality, his character.

Friends who watched Israels paint said he seemed to ever be uttering the one prayer, "Open thou my eyes and I will behold wondrous things out of the law." He has left many paintings that show his loyalty to the law, to love itself. Some of his pictures are: Returning Home; The Shipwrecked Mariner; A Son of the People. He died in 1911.

LITTLE CHILDREN OF THE SEA

Any one who knows Joseph Israels might know he painted this picture. It is full of child-life and child-inclination. One can almost see and feel the waters glitter and ripple and splash. One can almost hear the shouts of laughter and joy that burst forth as either of them finds another pretty pebble or as their little boat seems about to tip over.

What a fine experience these children are having! We think it is a hot summer day and the mother has given them permission to go out in the water and wade and play, if they are very careful of the baby. Notice how the baby clings closely for fear it may fall. The one caring for and protecting the baby watches the other children with most intense interest.

This scene is probably laid in Holland for that was where Israels did his best work.

EXERCISES

1. Tell the story of the life of Israels.
2. With whom did he study in Amsterdam?
3. What pictures did he paint best? Why do you think he painted these best?
4. Have you ever had the experience of wading in water like this?
5. Where is this scene probably laid?
6. Describe the picture.
7. What tells you whether or not these children are happy?
8. What do you like best about the picture?

By viewing nature, nature's handmaid, art,
Makes mighty things from small beginnings grow
This fishes first to shipping did impart
Their tails the rudder, and their heads the prow.
—Dryden

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



LITTLE FISHERS

BERNARDUS JOHANNES BLOMMERS

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BERNARDUS JOHANNES BLOMMERS

Bernardus Johannes Blommers was born in Scheveningen, which is situated among the sand dunes bordering the North Sea. During the lad's boyhood it was the typical little Dutch fishing village, inhabited by the humble fishermen and their families—a little spot away from the rest of the world. Recently, however, it has been changed into a health and pleasure resort.

His father was a lithographer and wished his son to follow his trade. But this work did not appeal to the boy whose fingers were tingling for a brush. Just at this time, one of the noted artists of his period, Maris, made it possible for the lad's wish to be fulfilled. He was sent to the Academy at The Hague, and when his studies here were completed, he took up his abode in his old home. In this homely little fishing hamlet, Blommers found beauty and charm in the people, picturesqueness in the lowly cottages, and that which approaches grandeur in the tossing waves.

After the successful introduction of his pictures into America, Blommers' success seemed assured. He won medals at The Hague, Amsterdam, Munich, Brussels and Paris, and diplomas at Antwerp, Amsterdam, Chicago and Brussels. On one occasion, his fellow-artists in Holland gave a festival in his honor, covering several days. They presented him with a portfolio containing one painting from each of those present. Blommers is still living and working at his chosen profession.

LITTLE FISHERS

The sea here pictured is far, wide, uninterrupted, majestic and calm. It is the spacious home of the "Little Fishers" who have lived by it all their lives and to whom it is as playfellow and friend. To them it speaks a comforting language when they are near, and it keeps calling and calling to them when they are far away. For some it may hold a sorrow and yet they love its waters that come lapping over their feet.

These little figures we see here are representatives of the humble peasants of Scheveningen. How happy they seem as they pull a miniature fishing tug out into the foaming waters. They laugh in roguish glee as the waves splash up on their legs and clothing. All their young lives they have been accustomed to seeing fathers and brothers go out to sea—some of them perhaps, never to return. Soon the time will come when they, too, must set out in a real boat to battle with real waves as fishers of the sea.

“Hence in a season of calm weather,
Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither;
Can in a moment travel thither
And see the children sport upon the shore
And hear the mighty waters rolling evermore.”

—William Wordsworth

EXERCISES

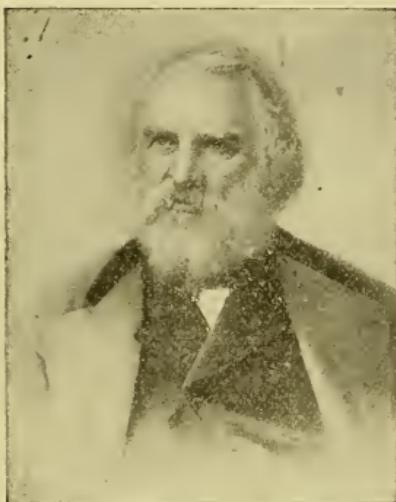
1. Sketch the life of Blommers.
2. How did Blommers come to begin his study?
3. Why did he go back to his native home?
4. What, especially, did he like to paint?
5. To what is his success said to be due?
6. Where is the scene of “Little Fishers” laid?
7. What are these children doing?
8. What tells you whether or not they are happy?
9. Describe the picture.
10. What does this picture tell you?

There is no limit to the *good* which is effected by placing good pictures before ourselves. —Ruskin

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HENRY WADSWORTH LONGFELLOW

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HENRY WADSWORTH LONGFELLOW

Longfellow was born at Portland, Maine, February 27, 1807. His boyhood days were spent at his birth-place. At the age of fifteen he entered Bowdoin College at Brunswick, twenty-five miles from Portland. He graduated with honors in 1825, at the age of 18. He then entered the law office of his father, but he soon left the profession to accept an offer as professor of foreign languages in Bowdoin College. To fit himself for this work, he traveled three years and a half in England, France, Germany, Italy, Spain and Holland. Upon his return he remained in Bowdoin College for six years. In 1831 he married Miss Mary Story Potter, who died four years later while with her husband on his second voyage to Europe. Upon his return from the second voyage, he took up his residence at Cambridge, the home of Harvard University, where he filled the chair of modern languages.

In 1843, Longfellow married Miss Frances Elizabeth Appleton, and they made their home in the old Craigie house, a relic of Revolutionary days and a former residence of George Washington. This continued to be the poet's residence the greater part of the remainder of his life. It was in 1847 that he published his poem "Evangeline, A Tale of Acadie" which is considered his greatest work. In 1854 he resigned his professorship at Harvard. Shortly afterward appeared the poem "Hiawatha." Four years later he published "The Courtship of Miles Standish." In 1863, he published "Tales of a Wayside Inn" and in 1865 "Household Poems" which contain some of his most charming verses, among them "The Children's Hour." He continued to write almost till the last—publishing poems in magazines from time to time. In January, 1882, he wrote his last poem, his death occurring March 24th of the same year.

A friend paid this tribute to the poet: "A man in intellect and courage, yet without conceit or bravado; a woman in sensibility and tenderness, yet without

shrinking or weakness; a saint in purity of life and devotion of heart, yet without asceticism or religiosity; a knight-errant in hatred of wrong and contempt of baseness, yet without selfrighteousness; a prince in dignity and courtesy, yet without formality or condescension; a poet in thought and feeling, yet without jealousy or affectation; a scholar in tastes and habits, yet without aloofness or bookishness; a dutiful son, a loving husband, a judicious father, a trusty friend, a useful citizen and an enthusiastic patroit—he united in his strong, transparent humanity almost every virtue under heaven. A thoroly healthy, well balanced, harmonious nature, accepting life as it came, with all its joys and sorrows and living it beautifully and hopefully, without canker and without uncharity. No man ever lived more completely in the light than did Henry Wadsworth Longfellow.”

EXERCISES

1. Give a sketch of Longfellow's life.
2. Name three of his works.
3. What traits of character do you find revealed in the portrait of Longfellow?
4. How are these traits brought out in his poems?
5. What are the chief characteristics of his works?
6. Why is Longfellow such a favorite with children?
7. What do you think was the best thing he wrote?

Cultivate an interest in pictures. It is a part of education always within your reach.

—Sir Joshua Reynolds

PICTURE STUDIES

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THE LOST SHEEP

ALFRED U. SOORD

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THE LOST SHEEP

Jesus in a parable (Luke 15:4) asked, "What man of you, having a hundred sheep, and having lost one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it?"

Musicians and painters have been inspired by the parable. Ira D. Sankey, sweet singer for the evangelist, Moody, wrote:

There were ninety and nine that safely lay
In the shelter of the fold;
But one was out on the hills away,
Far off from the gates of gold.

"The Lost Sheep" by Soord, is likewise based upon the familiar parable.

Two objects in this picture attract immediate attention, the lost sheep and the Good Shepherd. The dreadful peril of the lost sheep causes us to shudder. The sheep has lost its way, has slipped down the steep side of the ravine, and has lodged upon the jutting rocks. The great depth to which the sheep might yet fall is indicated by the purplish haze of the glen, while an even more dreadful fate awaits the helpless creature as seen by the soaring mountain eagles eager to pounce upon their prey.

The fate of the lost sheep is soon lost sight of in the realization that its rescue is at hand thru the Good Shepherd. No path has been found too steep, no pass too difficult and no danger too great for the Rescuer. The Shepherd carries the shepherd's crook, the symbol of guidance for ignorant and erring ones, and he wears the shepherd's outer coat of thick serviceable cloth. A halo of golden light shines about his head. Thorn and bramble cling to his garments. Nail-prints may be seen in his hands, and a crown of thorns on his head.

That the rescue is timely is shown by the sunset and the gathering clouds. The sheep looks up in its helplessness and suffering and seems to bleat in thankfulness to the Good Shepherd. The picture is one never to

be forgotten because of its powerful central thought portrayed with such telling simplicity.

EXERCISES

1. What is the source of the artist's inspiration?
2. What are the two objects in this picture that first attract attention?
3. How is the danger to the helpless sheep shown?
4. Why is it particularly fitting that this is an evening and not a morning scene?
5. What is here shown concerning the Good Shepherd?
6. What things make this picture rise above the ordinary work of art?
7. What do you like best about this picture?

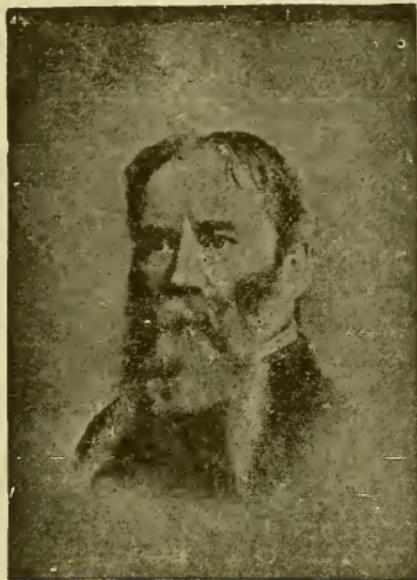
We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see;
And so they are better, painted—better to us,
Which is the same thing.

—Robert Browning

PICTURE STUDIES

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Assistant State Superintendent, Lincoln, Nebraska



JAMES RUSSELL LOWELL

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JAMES RUSSELL LOWELL

James Russell Lowell was a poet, essayist and diplomatist. He was born at Cambridge, Massachusetts, February 22, 1819. His early education was obtained at home under the instruction of his mother who read to him poems, romances and ballads. He also wandered thru field and forest, becoming intimate with nature. He entered Harvard at the age of sixteen, graduating three years later. His chief honor in school was that of being asked to write the class graduation poem.

Upon leaving college, Lowell was at a loss as to what profession to follow. He considered business, medicine, the ministry and law, but finally decided to follow the last named vocation, altho caring little for it except as a means of livelihood.

In 1840 he became engaged to Miss Maria White, whose poetic nature and enthusiasm inspired him to write more than ever before. In 1841 he published a volume of poems called "A Year's Life," and tho still maintaining his law office, he devoted most of his energies to establishing a magazine called "The Pioneer." But its life was very short, for at the end of the third issue it proved a failure.

Upon his marriage in 1845, Lowell and his wife spent the winter and spring in Philadelphia, where Lowell was engaged as editorial writer on "The Pennsylvania Freeman," a journal devoted to the cause of anti-slavery. In spite of many sorrows and home troubles, Lowell continued to write fervently in connection with anti-slavery publications. He also, at this time, gave to the world some of his best works, "Columbus," "The Vision of Sir Launfal," "Bigelow Papers." The last named brought more fame to Lowell than did any preceding work, for it was a satirical discussion of the political situation of that day.

In 1850, closely following the death of Lowell's mother and on account of his wife's illness, the family went to Italy, but returned in November, 1852. Upon his return

Lowell published some sketches concerning his journey, called "Fireside Travels." His wife died in 1853.

Two years later, Lowell was induced to deliver some lectures on English poets, before the Lowell Institute in Boston. This gave him a new standing in the eyes of the community, and for this reason he was elected to the professorship of Modern Languages at Bowdoin, upon the retirement of Longfellow. He spent one year abroad, studying the German, Spanish, Italian and French languages. In the summer of 1856 he entered upon his duties, maintaining his position for twenty years. In that same year he married Miss Frances Dunlap, who had been caring for his one child, Mabel.

In the autumn of 1857 Lowell was appointed by President Hayes to be minister to Spain. Three years later he became American minister to England and remained there for five years. At the end of that time he retired, spending the remaining three years of his life in arranging his poems and essays which were published in ten volumes in 1890. He died at Elmwood on August 12, 1891, after several months of illness.

Lowell was loved and admired for his brilliant humor, his quick but accurate judgment, his literary refinement, and his criticism of all that was evil and unjust.

EXERCISES

1. When and where was Lowell born?
2. Tell about his early education.
3. How old was he when he entered Harvard University?
4. What honor was bestowed upon him at graduation?
5. What professions did he consider and what profession did he finally decide upon?
6. Tell of the various publications he was connected with. Name some of his best productions.
7. Tell of his trips abroad. What appointment was given him by President Hayes?
8. After studying the life and portrait of Lowell, give your impression of him. Which of his poems do you like best? Why?

The appreciation of Art is a rich source of happiness.

—Pres. Chas. W. Eliot

PICTURE STUDIES

ALICE FLORE

Assistant State Superintendent, Lincoln, Nebraska



MADAM LEBRUN AND DAUGHTER
MADAME LEBRUN

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MADAM LEBRUN AND DAUGHTER

This picture was painted by Madam LeBrun and is a picture of herself and her daughter.

Madam LeBrun's life is as interesting as her face is charming. Her parents were poor but happy and their home life was very beautiful. Her mother was a beautiful woman and a good Christian. Elise, as they called her at home, was in a convent from the time she was six until she was eleven when she was brought home on account of poor health. Her father died when she was thirteen. After his death nothing seemed to comfort her but her painting.

Her mother made a very unfortunate second marriage with a man who was not ambitious and yet who desired to appear well-to-do. He compelled Elise to give him all her earnings. Later, at the age of twenty, Elise married an artist, LeBrun, whom she did not love. LeBrun was a gambler. Again she was forced to give up all her earnings. She even gave lessons to increase the revenue with which her husband speculated. Her little daughter was her one joy and consolation. This picture hangs in the Louvre, Paris.

Madam LeBrun painted portraits for distinguished people. She was made a member of Academies in ten different countries. She was still painting at the age of eighty. When she died she left six hundred sixty two portraits, two hundred landscapes and fifteen historical pictures.

EXERCISES

1. Tell all you can about the life of Madam LeBrun.
2. What does the attitude of this mother and child suggest to you?
3. What does this picture tell of the mother? Of the child?
4. Why do you think this picture is regarded as a great work of art?
5. What do you like best about the picture?

If it is by the love of that which your work represents, if, being a landscape painter, it is love of trees and hills that moves you, if being a figure painter, it is the love of human beauty and human soul that moves you, if being a flower or animal painter, it is love and wonder and delight in petal and in limb that move you, then the Spirit is upon you, and the earth is yours, and the fullness thereof.

—Ruskin

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



MADONNA

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CUNO VON BODENHAUSEN

Bodenhausen is a modern German artist. His brush has been freely employed in setting forth scriptural and allegorical scenes, many of which have become familiar by means of popular reproductions. Born in Germany, in 1852, and thoroly trained in the history of art, his mind turned naturally to the old masters. Tho one of the younger German artists, he has achieved real fame in his field of work.

MOTHER AND CHILD

By far the best known of this artist's works is this picture of "Mother and Child," or the Bodenhausen Madonna. It is one of the most successful efforts of modern artists.

We see a young mother and her little child, both expressing purity and love. See how tenderly the Madonna, with love written on every line of her sweet young face, clasps her baby to her bosom, and with what confidence he leans against her, sure of protection in her arms. The motherly instinct of the Madonna and the trust of the child are marked very plainly in this picture.

Madonna is an Italian word meaning My Lady, which was used in olden times in addressing all women, but the word Signora has been substituted, and is now used instead of Madonna, which has gradually come to be used in speaking of the Virgin Mary.

EXERCISES

1. Tell something of the life of Bodenhausen.
2. What does the word Madonna mean?
3. What do you see in the mother's face? In the child's face?
4. Describe the mother as she appears here.
5. What do you notice about the child?
6. What do you like best about the picture?
7. Why do you think it is such a favorite?

From the mingled strength of shade and light
A new creation rises to my sight.
Such heav'ly figures from his pencil flow
So warm with light his blended colors glow
The glowing portraits, fresh from life, they bring
Home to our hearts the truth from which they spring.

—Byron

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska

3469



MADONNA AND CHILD

ANTONIO ALLEGRI DA CORREGGIO

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ANTONIO ALLEGRI DA CORREGGIO

Antonio Allegri was born in Correggio, Italy, about the year 1494. According to the custom of the times he is commonly called Correggio after the town of his birth. His father was a spice merchant, well able to give his son a good education. Correggio's first taste of real art came when he went to dwell in the artistic courts of Lord Correggio of his native city. Later he spent much time in the studio of an uncle where he studied the anatomy of the human body, as well. This study helped him greatly when he began to paint physical forms.

Correggio's first picture of any importance is the "Madonna of St. Francis," completed when he was twenty years old. His real work began at that time. He received a commission to decorate a chamber of the St. Paolo Convent at Parma. In 1520 he began another important work, that of painting the dome of St. John's Church at Parma. His success was now assured and six years later he was selected to decorate the dome of the Cathedral at Parma. Only when he began his oil paintings, however, did he really come into his own. His most notable pictures are: Madonna of St. Sebastian; Madonna of the Cup; Holy Night; and Marriage of St. Catherine. But Correggio did not spend all his hours painting sacred subjects. He illustrated a great many allegorical and mythical scenes.

Correggio died in 1534 just as he was about to begin work on another fresco.

MADONNA AND CHILD

"There were in the same country shepherds abiding in the fields, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them and the glory of the Lord shown around them, and they were sore afraid. And the angel said unto them, 'Unto you is born this day in the City of David a Saviour which is Christ the Lord. And this shall be a sign unto you., You shall

find the babe wrapped in swaddling clothes and lying in a manger.' And suddenly there was with the angel a multitude of the heavenly host praising God and saying, 'Glory to God in the highest, and on earth, peace and good will toward men'." Luke 2: 8-14.

Anxiously the shepherds debated about the vision which they saw and the heaven-born songs they heard. Then fearfully but joyfully, they left their flocks and hurried across the hills to the place where the Christ Child lay. Ushered in by the angel choir, they entered silently and worshipfully into the presence of the King.

In that humblest of cradles, a lowly manger in a deserted stable, lies the little Child with the arms of his fond mother about him. The mother and Child seem fairly illumined by a brilliant, glowing, white light which surrounds them with such a glory that it is with difficulty that the shepherds can look upon the scene. One shepherdess finds it necessary to shade her eyes from the glorious light. A second is entranced as she gazes upward at the angel host. The old shepherd leans on his crook as he looks with awe and adoration at the wonderful beauty of the scene.

This picture was completed in 1530 and still hangs in the Dresden Art Gallery. It is said that when the darkness of night begins to fall all other pictures of the Gallery become an indistinct blur, but "Holy Night" remains distinctly illumined by the radiant light which hovers over mother and Child.

EXERCISES

1. Tell in your own words the characteristics of Correggio as a man.
2. What is the artist's real name? How did he receive the name by which he is known to us?
3. Tell briefly the principal events of his life.
4. Tell the story of the first Christmas night.
5. What attracts us to the central figures in the picture?
6. When was this picture completed?
7. Where is it now?
8. What do you like most about this picture?

PICTURE STUDIES

ORLIN H. VENNER

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MADONNA AND CHILD

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ROBERT FERRUZZI

Robert Ferruzzi was born in 1854, in Siberico, a province of Austria. He spent much time in the study of the old masters of Italy with the hope that he might gain inspiration from their great skill and devotion. His great art consists in his wonderful ability to depict soul in the face of a typical "child of the streets."

MADONNA AND CHILD

This "Madonna and Child" which is a favorite Madonna picture, especially with men and boys, is very unusual in that there is no visible suggestion of the "mother divine." The old masters represented the Virgin and the Young Christ with some visible outward token of the divinity such as the halo, the sceptre, the crown, or lilies.

This picture has been erroneously named "The Ragged Madonna," from the supposition that the scarf over the mother's head is torn, while in reality the "torn spots" are but inwoven figures in the drapery.

The sweet young face of the mother first attracts attention. It is a face of great beauty, and is endowed with additional charm thru its trustfulness and confidence. There is also a suggestion of motherly pride. Ferruzzi's portrayal of an innocent, trusting child has never been surpassed.

The mother stands against the plastered wall of some dwelling. The great simplicity of the background leaves the figure of mother and child to stand out in bold relief. The consistency of the picture is further enhanced by the simple dress of the mother and child, thus carrying out the idea of the "Madonna of the Street."

EXERCISES

1. Who was Ferruzzi?
2. What constitutes the greatness of his art?
3. By whom is this picture best liked?
4. What is the mistake in calling this "The Ragged Madonna"?
5. What is most pleasing about the Madonna?
6. What is shown of the child?
7. What shows that the artist has been consistent in his portrayal of the "Madonna of the Street"?

To feel beauty is a better thing than to understand how we come to feel it. To have imagination and taste, to love the best, to be carried by the contemplation of nature to a vivid faith in the ideal, all this is more, a great deal more, than any science can hope to be. The poets and philosophers who express this aesthetic experience and stimulate the same function in us by their example do a greater service to mankind and deserve higher honor than the discoverers of historical truth.

—George Santayana

PICTURE STUDIES

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MADONNA DI SAN SISTO

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RAPHAEL SANZIO

Raphael Sanzio (1483-1520) was born in Urbino, Italy, a little city in the Apennine Mountains. His father, Giovanni Sanzio, was a reputable painter and writer. Little is known of Raphael's childhood. His mother died when he was eight years old. His father died three years later, leaving the young Raphael in charge of a stepmother and an uncle, who utterly neglected him. Finally, an uncle on the mother's side placed him under Pietro Perugino of Perugia with whom he studied diligently for nine years.

In 1504, when he was twenty-one years old, Raphael returned to Urbino where he worked for a time, then went to Florence, to study the art of Da Vinci and Michael Angelo. He remained in Florence four years, producing some of his finest works. In 1508, he was summoned to Rome by Pope Julius II, to help decorate the Palace of the Vatican. While this work was in progress, he was appointed by the Pope to decorate the interior of St. Peter's, and invested with the power to purchase any ancient statuary which he thought the city should possess.

A year before his death he painted the "Sistine Madonna," the most famous of his paintings. While working on "The Transfiguration" a year later he suddenly became ill and died from the strain caused by overwork. Altho he had lived but thirty-seven years, he lived an exemplary life and preserved in his art the world's most beautiful ideals of Christianity.

SISTINE MADONNA

Raphael has surpassed all efforts of either poet or painter in the "Sistine Madonna." The mother, clothed in a glorious blue, symbolic of heavenly love, truth, and purity seems to come forward, floating on clouds, holding the child in her arms. In her face and form and movement we recognize the purity, the charm and the dignity which we feel the Mother of Christ should possess.

She wears a robe and a mantle of white. The robe is purple in color in the folds and becomes rose in the light. It is trimmed with gold embroidery on the sleeve, girdled below the breast and reveals the neck and top of the shoulders. The mantle falls in artistic folds over the lower part of the body, outlining the form and movement of the lower limbs and disclosing the bare feet which seem to complete the grace and charm of the beautiful Madonna.

On the right of the Madonna is St. Sixtus. He is gazing upward into the face of the child as he offers a fervent prayer while his every movement, respectful and dignified, is an act of love and confidence. He is pointing to the observer as if to include all as worshipers of the Holy Child. St. Barbara, on the left of the Madonna, young and beautiful, is looking down as if to connect heaven and earth. Her attitude is one of trust and humility while her face and figure represent beauty and grace. The two little angel faces in the foreground were probably the faces of two children who often came to watch Raphael paint.

The Christ Child is really the central figure. In this picture, Raphael has given us a different expression on the face of the child from all others. His eyes seem to be looking far into the future. The eyes of the mother are also serious. No doubt, she, too, was permitted to look into the future.

This is the last of Raphael's Madonnas. It was painted in a moment of inspired genius, the reward of a life well spent in the search of truth, for the ideal, for perfection in art, especially, the Madonna in art. This picture hangs in Dresden gallery in a room of its own where it has been admired by thousands and where visitors never speak above a whisper.

EXERCISES

1. Sketch briefly the life of the artist.
2. Describe the mother as she appears to you.
3. Who are the other figures in the picture?
4. Who are the angel faces?
5. What is really the central figure in the picture?
6. Where is this picture today?
7. How does it affect the people who stand before it? Why?
8. What thought is brought out in the picture?
9. What do you like best about the picture?

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THE MADONNA OF THE CHAIR

The word Madonna is an Italian name meaning "My Lady." The word has gradually come to be applied to the Virgin Mary.

In this picture, the Virgin is seated in a chair and holds her child in her arms. Her head is laid tenderly against the child's and she looks out of the picture with a tranquil,

happy sense of mother love. The child has the round, chubby limbs of the normal, healthy infant, but he has a sublime expression on his face, which Raphael and other artists have sought to show in the child Jesus, to make the difference between him and ordinary children.

The third figure of the picture is St. John, the Baptist. In his face is an expression of dumb worship as he clasps his hands and gazes ardently up at the child. He carries a little reed cross which is always seen in the pictures of St. John.

Around each of the heads is seen a very faint circle, called a nimbus or halo. This is the way in which the old painters distinguished the sacred persons. It is a sign that such figures are the embodiment of something beyond the artist's power to portray.

The artist has succeeded in making the picture pleasing to the eye, by having made it perfectly round. If one studies it attentively, he will see that all lines are curved and flowing within the circle. Thus there are no sharp, harsh lines, and everything tends to make a harmonious whole.

There is a pretty story connected with this picture which says that Raphael was out walking at the quiet end of day, and came upon a little family group like the one portrayed in "The Madonna of the Chair." It was so beautiful, and appealed to Raphael's artistic sense so strongly, that he rapidly sketched it on the head of a cask. Thus the circular form of the picture is accounted for.

Among many other pictures painted by Raphael are: The Holy Family; The Liberation of Peter; St. Cecilia; The Transfiguration; The Sistine Madonna.

EXERCISES

1. Who painted this picture? When and where was he born?
2. Under whom did he first study?
3. Where did he first make his home? Where did he go later?
4. What are the universal characteristics of Raphael's paintings?
5. To what have these pictures been compared? Why?
6. What besides painting pictures did Raphael do?
7. What is the meaning of the word Madonna?
8. Who are the figures in this picture?
9. What distinguishes the child Jesus from the other child?
10. Tell the story that is told about the painting of this picture.

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THE MONARCH OF THE GLEN

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SIR EDWIN HENRY LANDSEER

Sir Edwin Henry Landseer was born in the outskirts of London, on March 7, 1802. His father, an artist, took a deep interest in his son's artistic tendencies, which began to show at a very early age.

This artist showed no fondness for books, so his father, believing that his son's artistic ability should be developed to the utmost, entered him at the Royal Academy at the age of fourteen. At a very early age he had begun to show a preference for the dog above all other animals, so at the academy he was known as "the little dog-boy."

In 1824, he paid his first visit to Sir Walter Scott at Abbotsford, Scotland. So deeply impressed was he by the beauty of the scenery and of the animals, that he rarely failed to visit Scotland every year after this.

Queen Victoria, from the time of her accession to the throne of England, had been an ardent admirer of Landseer's skill, and one of his chief patrons. He became the Court Artist and was kept busily employed painting pictures of pet animals and portraits of Queen Victoria and Prince Albert. He also instructed the King and Queen in etching. In 1850, Queen Victoria conferred the honor of knighthood on the artist, and from that time on he was known as Sir Edwin Henry Landseer.

It is interesting to know of Landseer's progress in the Royal Academy. From being an ordinary student, he was elected as Associate of the Academy in 1825. In 1831, he was elected to full membership, and in 1865 he was offered the presidency of the Academy, but refused on account of his failing health. He died October 1, 1873.

THE MONARCH OF THE GLEN

This picture is one of Landseer's finest and most popular works because it is so simple and so majestic. As is usual in this artist's paintings, there is one central figure. In this case, it is the noble Monarch of the Glen. And that is indeed what he appears to be. The fearless

lift of the head, the straight gaze from the great eyes, the very pose of the body, all make one feel that he has rightfully earned the title. Possibly this animal, as he stands here in tense expectancy, has no reason to believe that his kingdom is not really his own and that he may not always be wild and free and powerful.

There is only a mere suggestion of mountain scenery, which, in proportion to the size of the stag, gives the picture great distance and space.

The name of this picture was not given to it by Landseer. But below his painting he placed these lines taken from the "Legends of Glenarchay."

"When first the daystar's clear, cool light,
Chasing night's shadows gray,
With silver touched each rocky height
That girdled wild Glen-Strae
Uprose the Monarch of the Glen,
Majestic from his lair,
Surveyed the scene with piercing ken,
And snuffed the fragrant air."

EXERCISES

1. Sketch briefly the life of Landseer.
2. What is meant by the word "Monarch"?
3. Why is it a good name for this picture?
4. Upon what occasion and where do you think this picture was painted?
5. Compare the foreground with the background.
6. What kind of flowers do you think these are?
7. What do you like best about this picture?

Such is the strength of art, rough things to shape
And of rude commons rich enclosures make.

—James Howell

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MORNING

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JULES DUPRE

Jules Dupre was born in Nantes, France, in 1812. He is one of the famous little group who at one time or another made their home at Barbizon on the edge of the Forest of Fontainebleau.

Dupre's first art lessons were received in his father's porcelain works where he started his career by painting scenes on clock faces. Later he was sent to work in his uncle's porcelain shop in the same town, Sevres, a small village ten miles from Paris. The boy stayed here only a short time, however. The next we know of him, he is in Paris, where he met an old friend of the porcelain factory, Nicholas-Louis Cabat, afterwards a somewhat famous landscape painter.

In Paris, Dupre had a singularly hard struggle against poverty. He lived in a garret and sold his pictures for only a fraction of their worth. Just as matters were at their worst, help came in the form of a strange gentleman, who had admired and purchased one of Dupre's pictures, which was displayed in a secondhand shop. The nobleman, for such he was, called on Dupre and asked to see more of his pictures. So astonished was Dupre at this sudden interest in his artistic attempts, that he hurriedly offered any of his pictures at twenty francs each. The nobleman purchased the entire lot, and even obtained new purchasers for Dupre's pictures.

At the age of nineteen, Dupre made his first exhibit at the Salon. His pictures, meeting with the approval of the critics, brought him several medals. At the age of twenty-two, he met and became fast friends with Rousseau. So attached did these artists become that they eventually decided to live together.

Dupre was awarded the Cross of the Legion of Honor at the Salon of 1849. Rousseau was given a medal of the first class at the same time, and this fact was the cause of the disruption of their friendship, Rousseau being extremely jealous of his friend's success.

When the war between France and Germany broke out,

Dupre departed to the coast of Normandy where he spent some time in painting marine scenes. Leaving Normandy, he went to the Oise, a river in Northern France, where he painted river scenery. From there he departed for Barbizon where he spent the remainder of his days, dying October 7, 1889.

Dupre's most noted paintings are: Morning; Cattle in a Pool; The Oak; Landscape; The Old Oak; Return of the Flock; Return from the Field.

MORNING

A misty, gray sky, a gleam of quiet, blue water, the thick, green foliage of trees and grass, and two deer taking an early drink, make up the charming picture which the artist has called "Morning." He has chosen to make his picture in soft, dull greens, blues, and browns, with a blending of delicate gray in the sky and the distant mountain. The same touch of gray appears again in the bare rocks which out-crop from the thick grass in the foreground. Here and there we see a touch of bright, vivid brown which leads us to believe that the artist is portraying early autumn and indicates it by a few leaves which have been touched by the first frost.

Notice that, while one deer is drinking, the other is holding his head up. It is thought to be a habit among most wild animals not all to drink at the same time. One, at least, is usually the guard, ready to give the signal in case of danger.

EXERCISES

1. Sketch briefly the early life of Dupre.
2. How was his poverty eventually relieved?
3. With whom did he become good friends at an early age? Tell of their friendship. Of their final separation.
4. What is there about this picture that makes you think it may rightfully be called "Morning"?
5. Name the different things you see in the picture.
6. What in the picture tells you the time of year?
7. What tells you of the kind of spot here pictured?
8. What do you like best about this picture?

PICTURE STUDIES

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THE MOUNTAIN PASTURE

BAHIEU

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J. G. BAHIEU

J. G. Bahieu was a noted French landscape painter who lived in the nineteenth century. He was a prominent exhibitor of his art works at the Paris Salons. His art works show an originality, and an independence not usually shown in even the later landscape painters.

THE MOUNTAIN PASTURE

“The Mountain Pasture,” by Bahieu, is a pleasing picture of a shepherdess tending her flock among the rocks upon a mountain slope. Such scenes picturing quiet work have always been popular. Sheep as the object of the shepherd’s care have furnished much inspiration to painters.

The entire suggestion of the scene is that of early spring, as indicated by the lightness of the foliage, the patches of green grass, and the softness of the sky enveloped in haziness. The spot is sheltered from the chilling breeze and warmed by the mild sunshine.

The sheep that form the central feature of the picture claim most attention. The shepherdess leans against the trunk of a tree. The attention of the sheep is attracted to something at the right of the picture. The artist has shown much care in detail. Notice particularly how he has painted the coats of wool.

This picture is enjoyed because it carries with it a suggestion of patient care, guidance and protection. The animals stay near the shepherdess because they have learned to look to her for protection.

EXERCISES

1. To what in the picture is your attention first drawn?
2. What in the picture tells the time of year?
3. What do the great rocks in the background tell you?
4. What seems to you to be the mood of the picture?
5. Why are scenes picturing quiet work popular?

Art is the child of Nature; yes,
Her darling child in whom we trace
The features of the mother's face,
Her aspect and her attitude.

—Longfellow

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WOLFGANG MOZART

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PORTRAIT OF MOZART

Wolfgang Mozart, (1756-1791), the great German musical composer, was a child of remarkable promise. At the age of two he was a student of the violin, at three a performer on the harpsichord, at four a composer of small pieces, at five a performer before the University of Salzburg, and at the age of six, he with his sister was taken for a concert tour in which young Mozart played before most of the kings and queens of Europe. Wherever he went, his cheerful disposition and his wonderful talent won friends for him among kings and princes, but young Mozart was unaffected by the attentions of nobility.

At the age of fourteen, Mozart was an accomplished musician and composer. In 1769, the Pope made him a member of the order of the Golden Spur. In 1770, Mozart gave to the world his first opera. Then followed various musical successes. Altho doomed to financial disappointment in almost every undertaking, the great composer continued to produce one great composition after another. In fact, his capacity for work, and his ability as a composer seemed to have no limit. To write intelligently of his works would tax the ability of the greatest musical critics, for he attempted great things to match his giant conceptions.

The child of rare promise was destined to become a man who tasted freely of the cup of bitterness. He entered the world in poverty, and he never had the means to enable him to live in comfort as he deserved. He produced great works praised for their merit, but they yielded him small financial returns. His first love affair ended in sorrow. His most powerful and influential friend, the Archbishop of Salzburg died, only to be succeeded by a man who treated the great Mozart with unspeakable contempt. To add to his sorrow, jealous rivals plotted Mozart's ruin. He died December 5, 1791, of typhus fever, altho the great musician was under the impression that he had been poisoned. He was carried to a pauper's grave. As the funeral took place in a severe rainstorm, Mozart's

three most intimate friends deserted his body and left him to be buried by strangers.

Mozart's hopefulness in the midst of severe disappointment was pathetic. But his bravery was heroic. Uncomplaining of fate or fortune, he patiently wrought to the end of his career. He once said that if it had not been for his devotion to his work, he would have been driven crazy. Strange to say, he never lost the spirit of youth, nor the hope that some day his work would be appreciated for its true worth.

No story of Mozart's life is complete without mention of his beautiful spirit of devotion to his parents. His love for his mother was such that he never fully recovered from her sad death, while the attitude toward his father may be expressed in his own words, "Next to God is my father."

The portrait of Mozart is a successful attempt at suggesting Mozart's sensitive nature, the keen intellect, the hopefulness, the spirit of youth, and a certain sense of the sorrow and disappointment of his life.

EXERCISES

1. What shows that Mozart was a precocious child?
2. How was he affected by royal favor?
3. What rank does he hold as a composer?
4. What were some of his greatest disappointments?
5. To what extent was he a hopeful man?
6. Tell of his devotion to his father and mother.
7. What of his character does this portrait seem to interpret?

We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see;
And so they are better, painted—better to us,
Which is the same thing.

—Robert Browning

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A NOBLE CHARGER

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ROSA BONHEUR

In the quiet old town of Bordeaux, on the west coast of France, was born, October 22, 1822, one of the world's most famous artists, Rosa Bonheur. Her father was an artist. Her mother was a musician. Rosa's waking hours were spent in playing with the cats and dogs. She loved every animal that came along, no matter how wretched it might be.

When her father moved to Paris, little Rosa became very homesick for the familiar scenes in her quiet old home in Bordeaux. There was a school for boys near by, and the master, seeing the loneliness of the little girl, asked her father to send her with her brothers to his school. The boys became very fond of her, for she entered into their sports as readily and with as much spirit as one of their own number.

In 1835, Rosa's mother died, leaving the father to care for four small children. The family now had to be separated. Juliette, Rosa's sister, was sent to a friend of the mother in Bordeaux; the boys to one boarding school; and Rosa to another. Rosa, at least, did not feel happy with this change. She had always lived a free, unrestrained life, and to thus be held within the bonds of school life was too much for the child. She made a dash for freedom, so transgressing on the rules of the school that the authorities of the institution gave her up in despair and she went joyously home to her father.

Rosa's father was so busy with the giving of his lessons that he had no time to instruct his little daughter. She was free to amuse herself as she wished, which she did by drawing and painting. One day, upon returning home to his studio, he was surprised to find that she had sketched a very lovely bunch of cherries. After that he took time to give her lessons, and she progressed so rapidly that she was soon able to give lessons herself. She was advancing so well that she took to copying famous masterpieces in the Louvre, and these copies were so well done that she received good prices for them in the market places.

When she was eighteen years old, Rosa went to Auvergne, which, in the very heart of France, lacks nothing of wild, rugged beauty. The wide range of form and coloring so delighted the girl that she never grew tired of gazing at the scenes before her. In 1848 she presented paintings in the Salon which were taken from her sketches at Auvergne. This year there was an exhibition which attracted a great deal of attention consisting, as it did, of paintings of Rosa Bonheur, her father, two brothers and sister Juliette.

In 1847 Rosa Bonheur received her first prize, a gold medal of the third class, presented in the King's name. One of her best works, "Oxen Plowing," was painted for the Salon exhibit of 1849.

After her return to Paris, she withdrew to the village of By, in the very heart of the grand old forest of Fontainebleau. Here at By, Rosa purchased a rambling old house where she kept a menagerie consisting of birds of all kinds, and animals, both wild and domestic. Here she lived the life of a peasant, rising early, and retiring at the setting of the sun, eating the simplest of food and painting to her heart's content.

A NOBLE CHARGER

This picture is all that its name implies. The artist here shows her familiarity with the details which go to make the head of a noble horse. The arched neck, the gentle, keen, intelligent eye, the fine forehead, and the general determined expression, combine to make us feel that this horse can be depended on in any emergency.

EXERCISES

1. A horse used in battle is called a charger. Have you seen pictures of officers in battle on horseback?
2. Tell the story of the life of Rosa Bonheur, the artist who painted this picture.
3. Tell the story of noble horses you have known. Tell what you think might be a story of this horse.
4. Tell the story of "Black Beauty."
5. What impresses you most in this picture?

PICTURE STUDIES

ALICE FLOMER

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PHARAOH'S HORSES

JOHN FREDERICK HERRING

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JOHN FREDERICK HERRING

John Frederick Herring (1755-1865) was for several years the driver of a stage-coach. When he became a painter, he was known as the "artist coachman." He made many studies of fine horses, sparing no pains to learn to portray them truthfully. He is the greatest master in portraying the movement of horses, next to Rosa Bonheur. So popular did his work become that George IV and Queen Victoria had him paint portraits of their favorite animals.

PHARAOH'S HORSES

This picture is based upon an incident narrated in the Bible. We are told in the Bible (Exodus XIV) that when the children of Israel, under the guidance of Moses, were fleeing from the Egyptians, the Lord was with the Israelites. The Egyptians, led by Pharaoh, the king, pursued them to return them into bondage. The Israelites were overtaken at the Red Sea, and they cried to Moses in their anguish. The Lord then commanded Moses to raise his rod and stretch out his hand over the sea so that the sea should be parted and the children of Israel should pass over on dry ground. When the host of Pharaoh tried to cross in pursuit in the same manner, the sea closed over them and in the morning, the Israelites beheld the shore strewn with the dead Egyptians, their horses and their chariots.

Perhaps no other picture has been so popular or so frequently reproduced, as this picture of the three fine horses designated as "Pharaoh's Horses." The spirited animals with flowing manes suggest thorobreds of fine Arabian stock, and are the very embodiment of animal intelligence and graceful movement.

The distended nostrils, the great veins, the look of fear, the wild leaping and struggling are due to the fact that the great wide sea is about to overcome the helpless animals.

The horse to the right is filled with fear at some object evidently floating in the water before him. The middle horse of the group shows marked impatience at being "crowded." Herring has suggested the overwhelming strength of the sea by the oncoming waves in the distance. The driver of these noble animals has been lost and they have, perhaps, become disengaged from the royal chariot for they are represented as the imperial favorites.

The prevailing impression of the beholder is one of pity for these noble animals overwhelmed by the hungry sea. The vast expanse of the sea, and the darkening sky enhance this idea of helplessness. The picture has been called one of the world's most exalted conceptions of poetry combined with the portrayal of animal life.

A circular canvas is unusual among paintings. We notice that the picture darkens about the edge so as to throw the three heads into strong relief. The drawing is good and the handling of light and shadow very effective. Every detail, such as the eyes and the flowing mane, is rendered with the utmost fidelity. The suggested movement of the horses against the rising storm is an element of unusual strength.

EXERCISES

1. What place has this picture held among popular composition?
2. How did the artist acquire his great knowledge of horses?
3. What suggests that these horses are thorobreds?
4. Read and tell the story which inspired the painting.
5. Point out the details which reveal the true situation.
6. What is your feeling as you now know what the artist has tried to picture?
7. What do you like best about this picture?

Popular art will make our streets as beautiful as the woods, as elevating as the mountain-sides; it will be a pleasure and a rest, and not a weight upon the spirits to come from the open country into a town; every man's house will be fair and decent, soothing to his mind and helpful to his work; all the works of man that we live amongst and handle will be in harmony with nature, will be reasonable and beautiful; yet all will be simple and inspiriting, not childish nor enervating; for as nothing of beauty and splendour that man's mind and hand may compass shall be wanting from our public buildings, so in no private dwelling will there be any signs of waste, pomp, or insolence, and every man will have his share of the *best*.

—William Morris

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



PILGRIM EXILES

GEORGE H. BOUGHTON

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GEORGE H. BOUGHTON

George H. Boughton was born in Norwich, England, in 1834, but came to America with his parents when he was only two years old. He began to draw almost as soon as he was able to hold a pencil. He did not draw any one line of subjects. To use his own words, "I drew every mortal thing that came under my notice."

By this sketching in his early life, he was able to earn enough money to take him to England where his talent developed readily. On his return he painted, "Winter Twilight," and when this picture was accepted by the New York National Academy of Design, his career as a famous painter began.

Boughton, like many other artists, loved best of all to picture humanity, and to this end he devoted himself to the study of human life.

The artist's especial delight was in the portraying of Puritan life. What can be more charming than his "John Alden and Priscilla," and what can arouse our sympathy more than does "Landing of the Pilgrims"?

Altho Boughton studied art in England, his style is decidedly American, and he has painted English subjects in a manner that shows all the truth and grace of American skill.

Boughton went to Paris in 1860 and finally in 1861 took up his residence in London. In 1896 he became a member of the Royal Academy.

PILGRIM EXILES

This painting represents three figures, on a bluff above the shore, as they watch the ship "Mayflower" sail from sight. Yes, they are indeed Pilgrim exiles, wanderers in the new country where danger and hardships lurk on every side. Who can but sympathize with these people in their loneliness. With the passing of the Mayflower there is a dull ache in their hearts at the separation from

the past, yet we see resignation and determination to be brave to the last. We know that when the ship has passed from sight and nothing but the endless expanse of water remains, they will turn back bravely to their new homes and new work with thoughts of the future.

EXERCISES

1. Sketch briefly the life of the artist.
2. How many figures do you see in this picture?
3. What are they watching?
4. Tell the story of the Mayflower.
5. In what country are these people?
6. Why did they come here?
7. What do you think their feelings are at this moment?
8. Since they suffered so much in England, why do you think they should feel thus at the departure of the ship?
9. What lies before them?
10. Describe the dress of the women of this period. Of the men.
11. Who are these people? Where did they come from originally?

It is the glory and good of Art
That Art remains the one way possible
Of speaking truth,—to mouths like mine, at least
Immortal art! Where'er the rounded sky
Bends o'er the cradle where thy children lie,
Their home is earth, their herald every tongue.

—Holmes

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



PILGRIMS GOING TO CHURCH

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PILGRIMS GOING TO CHURCH

History tells that while the Virginia settlers were passing their first year in the New World, a number of men and women in England, who were beginning to worship God in a manner not allowed by the laws of that time, and had been harshly treated, fled to Holland where they might worship as they pleased.

They were glad for this refuge; but if they and their children were to stay there, they would forget their native

land and their native tongue. As they did not wish this to happen they decided to find a place where they could worship as they pleased, and retain the manners and customs of their native land.

Consequently their faces turned toward the new country of America. Soon one hundred strong men and women set sail in the little ship, The Mayflower. After many difficulties, they finally discovered a beautiful little harbor where they founded the colony of Plymouth.

The hardships of that first bleak New England winter were most severe. Before spring half of the colonists died, but the brave strong men, such as we see in this picture, guided by wisdom from above, protected the women and children against the enemy who skulked in the forest, cared for the sick, and made friends with the red men.

This picture is typical of the early days when the Pilgrim Fathers first came to the new country. It portrays the religious fervor and enthusiasm of these exiles—they are going on an errand of peace, yet are prepared for war. The guards—two in front and two behind—seem a slight protection for the women and children whom they are escorting thru the snows. Their strong rugged faces show their determined characters, and we are sure of the response any lurking enemy would meet in case of attack.

EXERCISES

1. When and where was Boughton born?
2. To which country did he move while still very young?
3. What did he say concerning his talent?
4. When and how did fame come to him?
5. What did this artist like to portray best of all?
6. Tell the story of the Pilgrims.
7. Point out and describe three different types of people in this picture.
8. Where are these people going? How did they regard their religion?
9. Why are the men in front and at the rear of the party carrying guns?
10. Name two enemies that these brave Pilgrims had to contend with?

PICTURE STUDIES

ORLIN H. VENNER

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PRISCILLA AND JOHN ALDEN
ALFRED FREDERICKS

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ALFRED FREDERICKS

Alfred Fredericks is an Englishman by birth, but he has chosen to make America his home. In fact, he is often classified as an "American painter." Originally he was a scene painter. His scenes are almost all dramatic in character, with an occasional historical scene.

PRISCILLA AND JOHN ALDEN

The picture of Priscilla and John Alden is of much historical and literary interest, because both were among the Mayflower Pilgrims, and because Longfellow has told their story in his "Courtship of Miles Standish." When the Mayflower stopped at Southampton, England, John Alden, a strong, handsome, brave young man was taken aboard as a cooper for the company. Priscilla Mullins was left an orphan during the first winter in the new land by the death of both parents. She was a beautiful girl, gifted with all the graces of sweet and gentle womanhood. John and bluff old Captain Miles Standish began to look upon her with eyes of love. Soon the Captain sent young Alden to court Priscilla for him. His wooing for the Captain was unsuccessful. The artist here represents the Puritan maiden in the act of saying "Why don't you speak for yourself, John?" Young Alden had never fully realized until this moment how devotedly he loved the gentle maiden.

Priscilla in her Puritan dress is charming. Her beautiful face shows that she has seen much sorrow. The artist has added a distinctly feminine touch in the flower held by Priscilla. John Alden is a handsome youth, his semi-military dress suggesting the officer. Both Priscilla and John are clad in the typical Puritan garb. Attention is attracted to the capes and the peculiar head-dress of each.

The scene is laid on a typical New England seashore. Sedges grow here and there in the sand, and the waves

roll in long swelling curves toward the beach. In the distance are seen the white sails of the Mayflower. Priscilla and John Alden stand upon the white sand of the shore back of the sedges and grasses. The limitless expanse of the ocean and the dreariness of the shore, suggest the need of a greater degree of trust and confidence on the part of the two brave young people.

The conception of the artist is one of rare charm. It breathes the spirit of pure and exalted love and also carries with it a suggestion of mutual strength and confidence. In this land of loneliness, these brave young people need each other. This is their thought as the Mayflower fades from sight.

This picture cannot be appreciated fully by one who does not understand the story of the Pilgrims. The Colonization Period of American history should be freely studied when such a picture is to be interpreted.

EXERCISES

1. What historical and literary interest attaches itself to this picture?
2. Give the history of Priscilla and John Alden.
3. What particular moment in their lives is here shown?
4. What impresses one about the face and bearing of Priscilla?
5. What is the feeling of the beholder toward John Alden?
6. What forms the background of this scene?
7. What in the surroundings has probably drawn the young people to each other?
8. What is the meaning of the picture to you?
9. Tell briefly the story of the Pilgrims.

Even when painting does appear to have been pursued for pleasure only, if ever you find it rise to any noble level, you will also find that a stern search after truth has been at the root of its nobleness. You may fancy, perhaps, that Titian, Veronese, and Tintoret were painters for the sake of pleasure only; but in reality they were the only painters who ever sought entirely to master, and who did entirely master, the truths of light and shade as associated with colour, in the noblest of all physical created things, the human form.

—John Ruskin

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



QUEEN LOUISE
GUSTAV RICHTER

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GUSTAV RICHTER

Gustav Richter was born in Berlin, August 31, 1823, where he died at the age of sixty-one. His work consisted largely of historical paintings and portraits. He was a pupil under Eduard Holbein at the Berlin Academy where he later served as professor of art. He also studied under Cogniet in Paris. He was a frequent visitor to France and Italy. He also visited Egypt and the Crimea where he found rich material for use in his historical paintings. He was honored by membership in many leading art societies and was given medals by the leading art academies of the world. Among his leading paintings are: Baldur; Walkyries; Walhally; Building of the Pyramids; Egyptian Girl; Egyptian Dancers; and many portraits of noted persons.

QUEEN LOUISE

In order to appreciate the loveliness of this portrait, we should know something of the life of "Fair Queen Louise." She was the princess of Mecklenburg, Strelitz. Her father was Duke Karl Ludwig of Hanover. Her mother died when Louise was only seven years old, leaving the children to the care of a grandmother.

Louise had the advantage of travel, accompanying her grandmother on many journeys and meeting people of rank and genius. She also visited the poor and lowly making no distinction in rank but giving of her tender sympathy and kindness wherever she went.

At the age of seventeen, she met the crown prince of Prussia and married him on the 24th of April, 1793. Five years later, with the death of Frederick William II, King of Prussia, Louise became queen of Prussia. In a short time political difficulties arose, forcing Prussia into war with Napoleon. There were two battles, one at Jena and another at Auerstadt, in both of which Napoleon was victorious. Louise was near Jena at the time of the

battle and was forced to flee to Berlin where she had left her two sons.

Hearing that Napoleon was entering Berlin in triumph, she, with her children, again fled, this time to Konigsberg. While here she became ill under the intense nervous strain. Hearing again that the French were in pursuit, she hurried, tho ill, to Memel. Recovering sufficiently, she turned back to Tilsit; and there met her bitter enemy, Napoleon. She tried to influence him in behalf of her loved country but to no avail. In the latter part of June, 1810, she went back to her old childhood home in Strelitz, where surrounded by her father, grandmother, husband and children, she passed her last days. In many homes today may be found a picture of this lovely example of true and simple womanhood.

EXERCISES

1. When and where was Richter born?
2. Tell briefly of his life and work.
3. Of what country was Louise queen?
4. Tell what she did for her country.
5. Looking at this picture, what kind of a woman would you judge Queen Louise to be?
6. Why do you think this picture is kept in so many homes?
7. What do you like best about it?

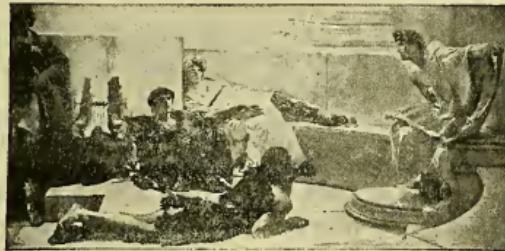
Greatness in Art is not a teachable nor gainable thing, but *the expression of the mind of a God-made great man*; that teach, or preach, or labor as you will, everlasting difference is set between one man's capacity and another's; and that this God-given supremacy is the priceless thing, always just as rare in the world at one time as another.

—John Ruskin

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



READING FROM HOMER

LAURENZ ALMA-TADEMA

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LAURENZ ALMA-TADEMA

Laurenz Alma-Tadema was born in Friesland, Holland, on January 8, 1836. At the age of four he showed such a talent for art that he was given drawing lessons. At the age of five he pointed out errors in his master's work, mistakes which the latter was forced to admit.

His first education was received in the Gymnasium of Leeuwarden, where he made a special study of Egyptian and Roman antiquities. In 1852, he became a student in the Academy of Fine Arts at Antwerp. Soon after this he set up a studio in Antwerp. In order to help his struggling young pupil, Leys, Tadema's master in Antwerp, purposely misdirected the cab-driver of Mr. Gambert, most influential picture dealer in the city, and the dealer was stopped at the door of the young artist. After the dealer had discovered the deceit, he was too kind-hearted to drive away, so entered the studio. To his utter surprise, he found here just what he wanted, and ordered two dozen pictures similar to "Coming out of Church," which had recently been finished.

In 1870, Alma-Tadema took up his residence in London which remained his home until his death, June, 1912. During his career, the artist was honored by receiving a great many medals. In 1864 he was given a medal from the Paris Salon; three years later he won a second class medal at The Universal Exposition, and in 1873 he became an officer of the Legion of Honor in France. Three years later he was elected Member of the Royal Academy.

READING FROM HOMER

In this painting we see plainly the influence of Alma-Tadema's early devotion to the study of Roman art. The "Reading from Homer" is considered his masterpiece. The scene of this painting is laid on the Isle of Lesbos, an island in the Aegean Sea. There are two central figures, Sappho and her lover, Phaon. They are lounging in

a secluded nook of a great temple and are listening to an eloquent rendition of lines from Homer's poems. The reader is seated on a marble bench at the right of the picture. The expression of intensity which his face wears, indicates that he is striving to please and interest his listeners.

Sappho was a poetess who lived in the early age of Greek literature. She was born at Lesbos about 600 B. C. and was considered among the most beautiful and talented of Greek women.

Phaon, so the legend goes, was a misshapen old boatman at Mitylene. He is said to have borne Venus across the sea without payment, and for this act was rewarded with a box of ointment. This ointment made him youthful and handsome. Sappho straightway fell in love with him. But he disregarded her attentions. Becoming despondent over this state of affairs, Sappho cast herself into the sea.

EXERCISES

1. Sketch briefly the life of Alma-Tadema.
2. Name the most important honors bestowed upon the artist during his career.
3. Where is the setting of this scene?
4. Who are the central figures?
5. Where is this group seemingly located?
6. What is the reader doing?
7. Who are the other two figures?
8. Who was Sappho? Phaon?
9. What do you like best about the picture?

Even when painting does appear to have been pursued for pleasure only, if ever you find it rise to any noble level, you will also find that a stern search after truth has been at the root of its nobleness. You may fancy, perhaps, that Titian, Veronese, and Tintoret were painters for the sake of pleasure only; but in reality they were the only painters who ever sought entirely to master, and who did entirely master, the truths of light and shade as associated with colour, in the noblest of all physical created things, the human form.

—John Ruskin

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



RETURN TO THE FARM

CONSTANT TROYON

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CONSTANT TROYON

Constant Troyon (1810-1865), was one of a group of artists who spent much time in the old Forest of Fontainebleau. He, like Dupre and Diaz, received his early training in art in the porcelain factory at his birthplace, Sevres, France. Possibly his first teacher was a man by the name of Riocruz, who was skilled in painting representations of flowers on porcelain. He, at least, instructed the lad in the mixing and blending of paints.

At the age of twenty, Troyon started out for himself. At this time he met a landscape artist, Roqueplan, from whom he learned the principles of landscape painting. This, together with the ideas he received from Dupre and Diaz, was the extent of his education in art. At the age of twenty-four, we find the young artist established in a studio of his own in Paris. He made an exhibit of landscapes at the next Salon where his pictures met with favorable comment. It was during his sojourn in Paris that he established his friendship with Millet, Corot, Rousseau, and others of the Barbizon Group.

Up to the age of forty, Troyon had spent his entire time on landscapes. At that time, influenced by Paul Potter, he began to paint animal scenes. He met with remarkable success at once. It is rather surprising to know that all the honors which were bestowed upon him, were won, not with his famous animal pictures, but with his landscapes.

It has been said of Troyon in comparison with other animal painters, "Paul Potter could paint cow hide and cow anatomy, but Troyon could and did paint cow life. Albert Cuyp painted a cow's skeleton—the rack of bones, but Troyon painted cow character."

RETURN TO THE FARM

As the background for this picture, we have a soft, hazy, gray sky, against which the tall luxurious trees stand out in rich, dark relief. Down the rough country road

come the cattle on their return to the farm. Perhaps they have been in a pasture some distance away, and are now returning in the late afternoon to be milked and to receive their evening meal.

Some of the cows have become thirsty and have stopped at a nearby pond before passing on. The two cows in the road, however, are coming steadily on. Perhaps one of them is the leader, or bell-cow.

To the right of the picture come the docile sheep, their trustful innocent faces set steadily toward home. In front of the herd leaps the joyful dog. His duties are not as pressing as might appear, for he is rejoicing over the performance of his daily duty, that of bringing home the cattle and sheep.

In the rear is a donkey, the blackness of whose coat is in sharp contrast with the whiteness of the cows and sheep. So truly is this scene portrayed, that we feel in a moment the herd will pass around the corner and we will have nothing left but the gray empty road.

EXERCISES

1. Sketch briefly the life of Troyon.
2. Describe the trees; the sky; the road.
3. Name the kinds of animals found here.
4. What are the cattle to the left of the picture doing?
5. Describe the cows in the road.
6. Describe the sheep.
7. What do you like best about this picture?

Modern landscape painters have looked at nature with
totally different eyes, seeking not for what is easiest to
imitate, but for what is most important to tell. Reject-
ing at once all ideal of *bona fide* imitation, they think only
of conveying the impression of nature into the mind of the
spectator.

—John Ruskin

PICTURE STUDIES

ORLIN H. VENNER

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ROAD THRU THE WOODS

JOSEPH FARQUHARSON

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JOSEPH FARQUHARSON

Joseph Farquharson is the son of Francis Farquharson and is one of the most industrious of present-day English art exhibitors. In 1900, he was made an associate of the Royal Academy, a recognition won thru his success as a landscape painter. He married Violet Evelyn in 1914 and has since lived in England. He has had notable exhibits at the Royal Academy, The Royal Institute of Painters in Oils, and The Art Gallery, Liverpool.

ROAD THRU THE WOODS

One cannot study such a picture as Farquharson's "Road thru the Woods" without being impressed with the restfulness of the scene. It is the story of the day's work rewarded with the peacefulness of the eventide. The story of the faithful shepherd has appealed alike to poet and painter.

The central feature of the picture is a flock of sheep driven along a broad roadway, which leads directly thru the foreground. On either side of the road is seen the forest. The shepherd and his dog appear in the background. From the left a pathway leads thru an opening in a stone wall, the gate way of which is composed of old-fashioned bars.

The scene suggests an evening in early autumn. Not all the leaves have fallen and there are still a few patches of tender, green grass which attracts several of the sheep. There is a mellow golden light in the sky, suggesting a sunset in the haze of an early autumn evening. Here and there are scattered the early fallen leaves.

The forest setting forms a pleasing picture in itself. The trees with their gnarled trunks and tangled branches suggest that they have been wind-swept, owing to their position on a slight eminence, with the open plain back of them toward the sunset. The trees cast long shadows, which are in strong contrast to a few lines of bright light

from the sunset. To secure the great softness, suggesting haziness, the artist has avoided stiffness or crispness of outline, and great definiteness of shadow. There are no clouds, there being different shades of color to represent the sky. Objects in the distance are painted with faint, indistinct touches. Detail has been sacrificed to secure general effect.

EXERCISES

1. What is the first impression one gets of this picture?
2. What season of the year is suggested?
3. Describe the forest setting.
4. What things give the human touch to this picture?
5. Point out the different features that make the picture.
6. How has the artist secured the effect of softness, of haziness?
7. What do you like best about the picture?

There is no limit to the *good* which is effected by placing good pictures before ourselves. —Ruskin

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



ST. ANTHONY AND THE CHRIST CHILD
BARTOLOME ESTEBAN MURILLO

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BARTOLOME ESTEBAN MURILLO

Bartolome Esteban Murillo was born in Seville, Spain, in 1618. His father, a merchant by trade, was so poor that he was allowed to occupy his house free from rent. Almost the first we know of the boy's early childhood is that his parents had both died before he was eleven years old. Murillo then went to live with an aunt and uncle, who, seeing his artistic ability, made him an apprentice to another uncle, Juan del Castillo, who was an artist of ordinary ability. It is thought that Murillo learned little here beside the mixing of paints and the blending of colors. In 1640, Castillo moved to Cadiz, leaving young Murillo to fight his own artistic battles.

Without money, without even a very ordinary reputation as an artist, where should he turn? There was only one place where he could satisfy his desire to paint and that was at that studio which was free to all and where so many struggling young artists spent the greater part of their time, the public market place, where he painted pictures of artistically grouped fruits and vegetables, and of little beggar boys who crowded around to watch him paint.

After a time he went on foot to Madrid where he worked under his former fellow-townsman Velazquez, who was then court painter to Philip IV, and at the height of his success. Murillo was welcomed by the great painter and was introduced to a number of influential artists of the time. When he returned to Seville the commission to decorate the inside of the Franciscan convent was given him. After he had completed his work in the Franciscan convent, Murillo's position in the world of art was established. As the years went on, he was much in demand as a decorator of churches and convents.

Murillo was commissioned to such important work as decorating the All Saints' Chapel and the church and hospital of the Holy Charity. When he was sixty-two years old, he went to Cadiz to decorate the interior of the Capuchin convent. While working here he fell from

a high scaffolding injuring himself so seriously that he was forced to discontinue. He died quietly in the year 1682, at his birthplace in Seville.

ST. ANTHONY AND THE CHRIST CHILD

St. Anthony of Padua was the son of noble, Godfearing parents, and was born at Lisbon in 1195. The thirty-six years of his life were spent in self-sacrifice, prayer and suffering for the sake of others. Tradition has it that as a blessing upon his purity and goodness, the Christ Child, attended by cherubs, appeared to St. Anthony. It is this legend that Murillo has so beautifully illustrated for us. Notice the look of divine love and joy on the face of the good saint as he tenderly holds the little child, Jesus, lovingly against his cheek.

The heavens seem full of angel faces, while on the ground are two cherubs, one holding a book and the other a bunch of lilies, attributes of St. Anthony. This is a picture of Murillo's imagination, yet can we not get a certain inspiration from it, a feeling that we have looked upon a heavenly vision, the divine blessing which is the reward of the pure in heart?

EXERCISES

1. Sketch briefly the life of Murillo.
2. In what kind of painting did he excel?
3. Tell the legend of St. Anthony.
4. What great reward came to him?
5. Describe this picture.
6. What is shown by the background of the picture?
7. What in the picture impresses you most?
8. Why do you think so many persons like this picture?

Believe me, if we want art to begin at home, as it must, we must clear our houses of troublesome superfluities that are forever in our way; conventional comforts that are no real comforts, and do but make work for servants and doctors: if you want a golden rule that will fit everybody, this is it:

Have nothing in your houses that you do not know to be useful, or believe to be beautiful.

—William Morris

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



ST. CECILIA

NAUJOK

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ST. CECILIA

St. Cecilia, by Naujok, has been designated as the musicians' picture. In the legend of St. Cecilia the story goes that she was a noble Roman girl whose parents were Christians and who, tho it might cost her her life, took a vow to devote her life to heavenly things. She excelled in music, but she played and sang only sacred selections. Even the angels came down to listen to her sweet music and to join with her in song. No musical instrument of the time seemed to satisfy her, so she invented the pipe organ and consecrated it to the service of God. So wonderfully did she play, that mysterious flowers of rare beauty fell, as if from angel hands, upon the keyboard of the organ.

At sixteen, she was married to a young non-christian nobleman, who, thru her influence, became a Christian. Together they went about doing good. Altho her husband was put to death for his faith, and she herself was cruelly tortured, she continued to convert many to Christianity. Finally she died from cruel torture, singing the sweet hymns of her faith.

The painting by Naujok represents St. Cecilia as transported with holy rapture. One hand is lifted from the keyboard of the organ as the flowers fall upon her musical fingers. She does not see the cherubim, but she gazes upon some wonderful vision never seen by other eyes.

St. Cecilia symbolizes the hidden power of music. Her rich full nature endowed with the ability to appreciate all that can appeal to the individual thru the avenues of sight, feeling and hearing, is indicated by the conception of the artist. St. Cecilia is clothed in rich garments; she wears royal jewels, while her pure soul is indicated by the sign of the cross worn on her bosom. The visible evidence of sainthood is the aureole, or crown of light, above her head. We note, also, how much the beauty of the picture is enhanced by the simple background which allows the wonderful face of St. Cecilia to stand out in all its beauty. The face of the maiden

bespeaks a pure soul, great refinement, and wealth of intellect.

The picture may very justly be regarded as a triumph of the artist's skill at combining the richest sentiment of music, literature and art.

EXERCISES

1. How widely is this picture known?
2. Who was St. Cecilia?
3. Tell the legends you know concerning her.
4. Upon what story is this picture based?
5. Describe the picture by Naujok.
6. How has the artist shown the rich full nature of St. Cecilia?
7. Why is the picture called "the musicians' picture"?
8. What do you like best about the picture?

To give people pleasure in the things they must perforce *use*, that is one great office of decoration; to give people pleasure in the things they must perforce *make*, that is the other use of it.

—William Morris

PICTURE STUDIES

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SAVED

SIR EDWIN HENRY LANDSEER

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SIR EDWIN HENRY LANDSEER

Sir Edwin Henry Landseer was born in the outskirts of London, on March 7, 1802. His father, an artist, took a deep interest in his son's artistic tendencies, which began to show at a very early age. Some of the lad's youthful studies are preserved at South Kensington Museum, London, and, from the notes they bear, indicate that they were made when the artist was only five or six years old.

This artist showed no fondness for books, so his father, believing that his son's artistic ability should be developed to the utmost, entered him at the Royal Academy at the age of fourteen. The Landseer family was in such circumstances that no thought need be given to time or expense of his study. At a very early age he had begun to show a preference for the dog above all other animals, so at the Academy he was known as "the little dog-boy." For a time, it became the fashion among people of wealth to have Landseer paint pictures of their favorite dogs.

In 1824, he paid his first visit to Sir Walter Scott at Abbotsford, Scotland. So deeply impressed was he by the beauty of the scenery and of the animals, that he rarely failed to visit Scotland every year after this.

Queen Victoria, from the time of her accession to the throne of England, had been an ardent admirer of Landseer's skill, and one of his chief patrons. He became the Court Artist and was kept busily employed painting pictures of pet animals and portraits of Queen Victoria and Prince Albert. He also instructed the King and Queen in etching. In 1850, Queen Victoria conferred the honor of knighthood upon the artist, and from that time on, he was known as Sir Edwin Henry Landseer.

It is interesting to know of Landseer's progress in the Royal Academy. From being an ordinary student, he was elected as Associate of the Academy in 1826. In 1831, he was elected to full membership, and in 1865 he was offered the presidency of the Academy, but refused on account of his failing health. He died October 1, 1873.

SAVED

Here the artist has portrayed for us more than just a dog. He has shown the trustworthiness and almost human understanding of animals. The center of attraction in this picture is the great noble dog, who has saved the little girl from drowning. Possibly the most noticeable feature is his eyes. See in them the look of devotion, of determination, of patience. Can we doubt the intelligence of dumb beasts? His mouth is open and his tongue is lolling out as tho he were panting from extreme exertion. His great body is resting on the stones, but notice how carefully he holds the little child on his paws to keep the rough surface from bruising her.

The dashing waves, which are so near, the little child who lies so still with closed eyes, and the protecting attitude of the dog tell us plainly what has just happened. The dark sea, the weird positions of the flying sea gulls, and the heavy rolling clouds add to the intensity of the picture and give it fathomless space and distance.

The most noted pictures by Landseer are: Monarch of the Glen; The Old Shepherd's Chief Mourner; A Distinguished Member of the Humane Society; Stag at Bay; A Jack in Office; Shoeing the Bay Mare; Dignity and Impudence; King Charles' Spaniels; The Two Dogs; The Sick Monkey; A Highland Breakfast; Low Life—High Life; Suspense; and a Portrait of Landseer by himself.

EXERCISES

1. Sketch briefly the life of Landseer.
2. Why is this picture so named?
3. Tell in your own words what you think has taken place.
4. Where do you think this scene is laid?
5. What is the dog waiting for?
6. What do you see in the far distance on both the left and the right of the picture?
7. What kind of a dog is this?
8. What do you think is the best thing about this picture?

Simplicity of life, begetting simplicity of taste, that is, a love for sweet and lofty things, is of all matters most necessary for the birth of the new and better art we crave for; simplicity everywhere, in the palace as well as in the cottage.

—William Morris

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WILLIAM SHAKESPEARE

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WILLIAM SHAKESPEARE

William Shakespeare (1564-1616) was born in Stratford-on-Avon. His parents were highly respectable people, but they were not distinguished for any unusual attainments. Into the home of John and Mary Shakespeare was born the child who was destined as a man to hold the highest place in the realm of the English drama, for the world places William Shakespeare in the same rank as the Greek Euripides, or Aeschylus, or the Roman Seneca.

Shakespeare possessed a world mind of such breadth and vision that he conceived of questions that are of interest to all people of all ages. "Hamlet," his greatest play, has been classed as one of the finest masterpieces of the world. All of Shakespeare's plays treat of great fundamental questions pertaining to human conduct. He saw the serious side of life and portrayed it in his great tragedies. "Hamlet" treats of the struggle between conscience and duty; "Macbeth," of the sin of an unworthy ambition; "Julius Caesar," of the tragedy of misplaced confidence; "King Lear," of the duty of children to parents, and the duty of parents to children; and "Romeo and Juliet," of the wastefulness of neighborhood quarrels. These great tragedies touch the human heart because they deal with questions that men and nations must face.

Shakespeare not only saw the sorrow of life, but he also recognized the value of laughter in the social scale. No other dramatist has written greater comedies. *Much Ado About Nothing*; *The Taming of the Shrew*; *The Winter's Tale*; *Twelfth Night*; *As you Like It*; *The Merchant of Venice* or *The Comedy of Errors* instruct as well as provoke laughter. They have been played for several hundred years and they still please intelligent people.

In his immortal "Sonnets," Shakespeare sang of love in an elevated style that affords enjoyment to all cultured people. He is universally considered the greatest writer of the sonnet in English.

Shakespeare is the peculiar heritage of the English-speaking race. His plays should be familiar to every student, and his very name should call forth a feeling akin to reverence. A man who could sing of love with such tenderness, or depict the sorrows of life so sympathetically and truthfully, or present laughter with such wholesomeness, must have had a great heart, and a feeling of kinship with all sincere and honest people. He possessed a great intellect, a warm human heart, and breadth of sympathy that seems more than human.

Shakespeare was interested in so many different things, and in such a variety of human types that his great genius has been a subject of wonder. This picture of Shakespeare is a favorite because of the fact that it emphasizes no one trait in particular, but suggests the highly intellectual man, thoughtful, reserved, and kind. This is undoubtedly the finest idea of the great Shakespeare.

EXERCISES

1. What is Shakespeare's rank among world dramatists?
2. What was the character of his mind?
3. Name some of his great dramas that treat of world problems?
4. What is his greatest play?
5. In what way did he picture the sorrows of life?
6. How did he show his interest in laughter?
7. Of what do the "Sonnets" treat?
8. Why should English-speaking people have a close acquaintance with him?
9. From this portrait, what kind of man do you think he was?

Popular art will make our streets as beautiful as the woods, as elevating as the mountain-sides; it will be a pleasure and a rest, and not a weight upon the spirits to come from the open country into a town; every man's house will be fair and decent, soothing to his mind and helpful to his work; all the works of man that we live amongst and handle will be in harmony with nature, will be reasonable and beautiful; yet all will be simple and inspiriting, not childish nor enervating; for as nothing of beauty and splendour that man's mind and hand may compass shall be wanting from our public buildings, so in no private dwelling will there be any signs of waste, pomp, or insolence, and every man will have his share of the *best*.

—William Morris

PICTURE STUDIES

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THE SHEPHERD BOY

JEAN FRANCOIS MILLET

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JEAN FRANCOIS MILLET

Jean Francois Millet (1814-1875) was born in Normandy, France, of hardy peasant stock, and is familiarly known as the "peasant painter of France." As a boy, he lived a rugged out-of-door life, helping his father in the fields. When he could no longer repress his desire to become an artist, he went away to study. When he returned, he was a great painter, but still remained a true peasant at heart. He set up his home and studio in the village of Barbizon, not far from Paris. Here lived the peasants who plowed, sowed, cultivated and reaped, and Millet delighted to wander out and sketch them at their labor or converse with the woodcutters, the charcoal burners, or the fagot gatherers.

Millet's home in Paris had been one of poverty, discouragement and sadness. Oftentimes he did not know where his next meal was coming from. In Barbizon, he was at least able to get food for his little ones from his garden, and he could have near him his brother artists Dupre, Rousseau, Corot and Barye, who appreciated his efforts and to whom his artistic message was not spoken in vain.

Millet was so full of sympathy with human life, that in his first pictures very little attention was given to the landscape; but later he was educated to the fact that there is a good bond between man and nature, and that a picture to be a true interpretation must harmonize the one with the other. In all of his later pictures, therefore, the landscape and the figures seem to be in perfect harmony.

The figures in his pictures are neither artistic nor graceful, but they show great expression and goodness of character and look as if they were really a part of their surroundings. This was the life of which, in the fullness of his heart, he said: "The peasant subjects suit my temperament best, for I must confess that the human side of life is what touches me most."

He died without having been appreciated. Three

nations are now striving in friendly rivalry to secure his masterpieces.

THE SHEPHERD BOY

“The Shepherd Boy” is one of Millet’s best examples of his simple method of presenting his message. Its simple composition is characteristic of Millet, for he chose to tell his story on an uncrowded canvas and with one or two peasant characters. In “The Shepherd Boy,” a stretch of meadow land, a flock of sheep, the blue sky, and the shepherd boy leaning on his staff constitute all the pictorial elements.

The shepherd boy is the object of chief interest. He wears the comfortable shepherd’s cloak, for it is a cool spring morning, the large hat of the peasant, and wooden shoes. His face appears in shadow, for Millet was not interested in any phases of portrait painting. The shepherd boy is strong, independent looking and trustworthy. He watches so unusually large a flock, hence his air of proprietorship and confidence. He is evidently satisfied with his work.

The sheep fill the entire background of the picture as they graze contentedly about the meadow. The backs of the sheep are touched with a bright golden light for it is morning, and there are no clouds. The artist has painted his sheep broadly, being satisfied merely to suggest details.

EXERCISES

1. What was the central idea of all Millet’s pictures?
2. Why was Millet so greatly interested in peasant life?
3. What tells us how much he was appreciated before his death?
4. What are the chief objects in this picture?
5. Describe the shepherd as here portrayed. The sheep.
6. What central idea do you get from the picture?
7. What do you like best about the picture?

The highest problem of every art is, by means of appearances, to produce the illusion of a loftier reality.

—Goethe

PICTURE STUDIES

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THE SHEPHERD AND HIS FLOCK

ROSA BONHEUR

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ROSA BONHEUR

In the quiet old town of Bordeaux, on the west coast of France, was born, October 22, 1822, one of the world's most famous artists, Rosa Bonheur. Her father was an artist. Her mother was a musician. Rosa's waking hours were spent in playing with the cats and dogs. She loved every animal that came along, no matter how wretched it might be.

When the family moved to Paris, little Rosa became very homesick for the familiar scenes in her quiet old home in Bordeaux. There was a school for boys near-by, and the master, seeing the loneliness of the little girl, asked her father to send her with her brothers to his school. The boys became very fond of her, for she entered into their sports as readily and with as much spirit as one of their own number.

In 1838, Rosa's mother died, leaving the father to care for four small children. The family now had to be separated. Juliette, Rosa's sister, was sent to a friend of the mother in Bordeaux; the boys to one boarding school; and Rosa to another. Rosa, at least, did not feel happy with this change. She had always lived a free, unrestrained life, and to thus be held within the bonds of school life was too much for the child. She made a dash for freedom so transgressing on the rules of the school, that the authorities of the institution gave her up in despair and she went joyously home to her father.

Rosa's father was so busy with the giving of his lessons that he had no time to instruct his little daughter. She was free to amuse herself as she wished, which she did by drawing and painting. One day, upon returning home to his studio, he was surprised to find that she had sketched a very lovely bunch of cherries. After that he took time to give her lessons, and she progressed so rapidly that she was soon able to give lessons herself. She was advancing so well that she took to copying famous masterpieces in the Louvre, and these copies were so well done that she received good prices for them in the market places.

In 1847, Rosa Bonheur received her first prize, a gold medal of the third class, presented in the king's name. One of her best works, "Oxen Plowing," was painted for the Salon exhibit in 1849.

After her return to Paris, she withdrew to the village of By, in the very heart of the grand old forest of Fontainebleau. Here at By, Rosa purchased a rambling old house where she kept a menagerie consisting of birds of all kinds, and animals, both wild and domestic. Here she lived the life of a peasant, rising early and retiring at the setting of the sun, eating the simplest of food and painting to her heart's content.

THE SHEPHERD AND HIS FLOCK

"The Shepherd and His Flock" by Rosa Bonheur is one of rare beauty, meeting every standard of good composition, beauty of coloring, and charm of sentiment. Almost in the center of the picture sits a shepherd, surrounded by his flock. The land is a rough mountain slope with fire-swept and wind-shaken snags of trees and great barren rocks jutting from the patches of green soil. Like a great frill across the background is seen a chain of rugged mountains, enveloped in mists and snow. The shepherd from his hand feeds the "bell-sheep" of the flock, while the other sheep wistfully seek the same attention. The shepherd is dressed in the shepherd's suit consisting of cap, jacket, knee trousers, leggings and wooden shoes.

The most interesting object, the shepherd, forms the chief center of interest, while the sheep surrounding the shepherd are the objects of secondary interest. All objects fade away from the center of the picture in a most unusual manner. The drawing is perfect, and the effect of a hazy distance most wonderfully wrought.

There is an element of loneliness and a suggestion of want that becomes almost pathetic. The clinging attitude of the dumb animals is characteristic of Rosa Bonheur. Into the picture is painted the idea of patient

love, obedience, helplessness, and willingness to follow. The extreme helplessness and dependence of the sheep is emphasized by the cold mountains and by the lonely and unsheltered spot. The awakening of the world at the touch of springtime has never been more artistically pictured.

EXERCISES

1. Tell something of the life of Rosa Bonheur.
2. What two things may be said to make this picture a good picture?
3. What are the most interesting objects in the picture?
4. How is the picture made to appeal to us?
5. What story does the picture tell you?
6. What do you like best about the picture?
7. Tell of any other pictures you know that were painted by Rosa Bonheur.

PICTURE STUDIES

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Assistant State Superintendent, Lincoln, Nebraska



SHEPHERDESS AND SHEEP

HENRI LEROLLE

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HENRI LEROLLE

Very little can be learned of the life of this painter who is a modern French artist, born in Paris.

His works are mostly those of nature, and all of his works show the influence of other painters of his time. He paints landscapes, interiors of buildings, and of late, scenes from peasant life. His pictures, altho not considered extraordinary, are pleasing to the eye. Lerolle has many admirers in America. His figures in outdoor scenes are placed in a clear, luminous atmosphere, filled with reflected light.

Lerolle had a fortune of his own and was thus able to pursue his studies without being hampered with poverty.

Lerolle's best known paintings are: By the River; Nativity; Shepherdess and Sheep.

SHEPHERDESS AND SHEEP

One of the best of the compositions of Henri Lerolle is "Shepherdess and Sheep." Here we have a peaceful, gentle scene, full of light and rest. Stillness and repose are suggested by the slowly-moving, graceful woman, the lambs so intent on their cropping of the grass, the quiet pools reflecting the tall, smooth trees. Nevertheless, there is no idleness pictured here. The shepherdess has probably worked all her life as she is working now; the man in the distance is plowing with his oxen; the sheep are busy getting their breakfast, and even the trees are not idle as they struggle upward.

The central figure of this picture seems to be the strong, healthy girl, the shepherdess of this flock. Lerolle shows that she is poor by the coarse clothing, that she is beautiful by the fine lines of her graceful figure, and that she is loving by the way in which she extends her hand in a gentle gesture toward one of her charges. We are led to feel that she is the supreme figure in the picture, everything else is subordinate.

EXERCISES

1. Sketch briefly the life of Lerolle.
2. What do you see in this picture?
3. Describe the clothing, form and attitude of the central figure.
4. With what is the man in the distance plowing?
5. What tells you the time of year? The time of day?
6. What in the picture do you like best?

He only can be truly said to be educated in Art to whom all his work is only a feeble sign of glories which he cannot convey, and a feeble means of measuring, with ever-enlarging admiration, the great and untraversable gulf which God has set between the great and the common intelligence of mankind: and all the triumphs of Art which man can commonly achieve are only truly crowned by pure delight in natural scenes themselves, and by the sacred and self-forgetful veneration which can be nobly abashed, and tremblingly exalted, in the presence of a human spirit greater than his own.

—John Ruskin

PICTURE STUDIES

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SIR GALAHAD

GEORGE FREDERICK WATTS

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GEORGE FREDERICK WATTS

George Frederick Watts was born in London in 1818 and died in 1904. Unlike many artists whose lives we have studied, he met with the greatest encouragement and sympathy from his father, in his chosen work. Also, unlike most artists, he was almost entirely self-taught. At the age of nineteen, he had exhibited many pictures at Academy exhibitions, and from this time on, made great headway with his art. In 1843 he went to Italy where he studied Venetian Art for four years. Upon his return he painted portraits of the most noted men of the time. These portraits are regarded as masterpieces.

Most of his works are symbolical, illustrating some legend or myth. His pictures are so pure and lovely that we cannot seem to comprehend the depth of meaning that is portrayed. We can gaze and gaze at them and seem fascinated by their beauty, but words fail to express what we see there.

SIR GALAHAD

Sir Galahad was one of the knights of King Arthur's Round Table. He has just taken his vow and is about to start on the search for the Holy Grail. The Holy Grail was supposed by some to be the cup out of which Christ drank at the Last Supper, by others to be the cup in which the blood of Christ was caught as he suffered on the cross. Legends tell us that the Grail had disappeared and that no one but a Knight whose life was pure could ever hope to find it. It was a favorite pastime of the Knights of old to go in search of the Holy Grail. Read the story as told in Lowell's "The Vision of Sir Launfal," and Mary Blackwell Sterling's "Story of the Holy Grail."

Notice that this young man is in full armor. He has thrown back his helmet, giving us a view of his innocent face. He looks thoughtful and seems to be either meditating or else in prayer. His face shows a beautiful

character. He seems to realize the magnitude of his quest and that he must necessarily meet and overcome Sin before he returns, or return empty handed. He must overcome selfishness. He must forget himself in administering loving service to others. His faithful horse seems anxious to start on the journey, but he is in no hurry. He is anxious fully to comprehend the importance of his search and to have confidence that he is able to come into contact with evil and battle with it successfully.

While the Grail, in search of which Sir Galahad started, was symbolized by this cup, in reality, it was the search for true wisdom and goodness of character. This cannot be attained except by forgetting self and striving to help others. Those who succeed are the strong in courage and love and the pure in heart. Tennyson represented Sir Galahad as being a type of this character. We know that Sir Galahad succeeded in finding the Holy Grail because of his noble character.

EXERCISES

1. Where was George Frederick Watts born?
2. How did he learn to paint?
3. With what do his pictures mostly deal?
4. Who was Sir Galahad?
5. What was the legend of the Holy Grail?
6. Describe this picture.
7. What in this picture tells you whether or not Sir Galahad is likely to succeed in his search?
8. What do you like best about the picture?

Hard features every bungler can command:
To draw true beauty shows a master's hand.

—Dryden

PICTURE STUDIES

ALICE FLOKER

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THE SONG OF THE LARK

JULES BRETON

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JULES ADOLPHE BRETON

Jules Adolphe Breton (1827-1906) was born at Courrières, France. He was educated at St. Omer and Donai and trained as a painter under Félix Devigne, at Ghent. His earliest paintings were based upon stories from the French Revolution, but he became dissatisfied with these and took up painting of peasant life, which he treated in a most poetic manner. He was a good technician except in his later work, but as an original thinker, as a pictorial poet, he does not show the intensity of some other painters of peasant life.

He received many medals for his work, among them, a medal of honor at the Salon of 1872. In 1896 he was made a member of the French Institute and was appointed a Commander of the Legion of Honor in 1889.

Breton especially excels in his pictures of the laboring people, such as: *The Gleaners*; *The Song of the Lark*; *The Recall of the Gleaners*; *The Weavers*; and *The Gypsies*.

THE SONG OF THE LARK

There is no artist whose pictures of fresh, vigorous out-of-door life in the country have more charms than Jules Breton's. What could be more eloquent than the little scene shown here? It is called "*The Song of the Lark*" and the joyous expression of the face of the peasant girl, and her parted lips as she gazes up into the sky, tell us that the bird must be pouring out his exquisite song of praise to the morning sun and to the Maker of all this glory. Behind the hamlet at the edge of the field you see the rising sun and you know that a busy day is just beginning for the girl who comes with her sickle to the field. How strong and hearty she looks! Out-of-door life has kept her strong and cheerful and appreciative of the beautiful in nature. The general expression of the picture is one of strength and joyousness. The look of strength is very marked. It is shown in the girl's sturdy

figure, the very character of the rough ground with its well defined shadows, and the bird soaring so high in the air that we say it soars to the sun.

This picture is now in the Art Institute, Chicago.

EXERCISES

1. Sketch briefly the life of Breton.
2. Why is this picture called "The Song of the Lark"?
3. Where is the lark?
4. From the picture, what is told you of the girl?
5. In what country do you think this scene is laid?
6. To what class of people does this girl belong? Why?
7. What tells you what her work is?
8. Why do you think this girl loves her work?
9. What time of year is it? What time of day?
10. What do you see in the distance?
11. What other artist have you studied that paints pictures of peasants?
12. What do you like best about "The Song of the Lark"?

One picture in the thousand, perhaps, ought to live in the applause of mankind, from generation to generation until the colors fade and blacken out of sight or the canvas rot entirely away.

—Hawthorne

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



THE SOWER

JEAN FRANCOIS MILLET

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JEAN FRANCOIS MILLET

Jean Francois Millet (1814-1875) was born in Normandy, France, of hardy peasant stock, and is familiarly known as the "peasant painter of France." As a boy, he lived a rugged out-of-door life, helping his father in the fields. When he could no longer repress his desire to become an artist he went away to study. When he returned, he was a great painter, but still remained a true peasant at heart. He set up his home and studio in the village of Barbizon, not far from Paris. Here lived the peasants who plowed, sowed, cultivated, and reaped, and Millet delighted to wander out and sketch them at their labor or converse with the woodcutters, the charcoal burners, or the fagot gatherers.

Millet's home in Paris had been one of poverty, discouragement and sadness. Oftentimes he did not know where his next meal was coming from. In Barbizon, he was at least able to get food for his little ones from his garden, and he could have near him his brother artists Dupre, Rousseau, Corot and Barye, who appreciated his efforts and to whom his artistic message was not spoken in vain.

Millet was so full of sympathy with human life, that in his first pictures very little attention was given to the landscape; but later he was educated to the fact that there is a good bond between man and nature, and that a picture to be a true interpretation must harmonize the one with the other. In all of his later pictures, therefore, the landscape and the figures seem to be in perfect harmony.

The figures in his pictures are neither artistic nor graceful, but they show great expression and goodness of character and look as if they were really a part of their surroundings. This was the life of which, in the fullness of his heart, he said: "The peasant subjects suit my temperament best, for I must confess that the human side of life is what touches me most."

He died without having been appreciated. Three nations are now striving in friendly rivalry to secure his masterpieces.

THE SOWER

It is twilight, and because of the gathering shadows which are gradually closing down over the scene, we can scarcely distinguish the features of the figure in the picture. Only the outline of the weary, trudging body is visible against the higher background.

Every line of the figure, the position of the foot just ready to take another stride, the wide swing of the arm in the act of casting the grain, the grasp of the bag, the firm-set lips, all show a stern determination; for the sowing of the seed is an important matter of life and death to the French peasant.

Often before beginning the sowing, the peasant throws up a handful of grain in such a way as to form a cross, offering a prayer for a blessing on the seed. On the harvest depend the lives of himself and his family. Therefore he is under a grave responsibility. He must choose the right kind of weather and the best of seed. He must sow it neither too lavishly nor too sparingly. Is it small wonder that he takes his task so seriously?

Some of the other pictures painted by Millet are: The Sheep Shearers; The Gleaners; The Angelus; The Shepherdess with Her Flock.

EXERCISES

1. Sketch briefly the life of Millet.
2. What did the great masters of that time think of Millet's work?
3. How do Millet's later pictures differ from those painted in the early part of his life?
4. Where does the Sower live? To what class of people does he belong?
5. What has he in his bag?
6. What is he doing?
7. What do you see in the distance? What kind of a plow is the man using?
8. What time of year is it? How can you tell?
9. What do you like best about the picture?

Those devoted men who have upheld the standard of truth and beauty amongst us, and whose pictures, painted amidst difficulties that none but a painter can know, show qualities of mind unsurpassed in any age—these great men have but a narrow circle that can understand their works, and are utterly unknown to the great mass of people: civilization is so much against them, that they cannot move the people.

—William Morris

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



SPIRIT OF '76

ARCHIBALD M. WILLARD

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ARCHIBALD M. WILLARD

Had it not been for a Fourth of July celebration in Cleveland, Ohio, perhaps the subject of our sketch would have been unknown to us. Mr. Willard was a carriage painter in Cleveland, Ohio, in the early seventies. Besides this he painted pictures and had them lithographed and helped to support his family by selling them.

One day he met a friend on the street who asked him to paint a Fourth of July picture. He consented gladly and the picture attracted so much attention that it was sent to the Centennial Exposition at Philadelphia in 1876. It appealed to the hearts of the great mass of people who attended the exposition, and won for Willard the recognition that he deserved. Willard ceased to be a carriage painter and devoted his time to painting pictures. This picture, however, was his masterpiece. It seemed to inspire the people with patriotic pride in their country and won the hearts of the people.

Artists have criticized this picture very severely from the standpoint of technique, but it will always stir the hearts of the American people. It belongs to the city of Marblehead, Massachusetts, having been presented to them by General Devereaux at the close of the Exposition.

SPIRIT OF '76

The spirit of true patriotism lights up the faces we see in this picture. The picture brings to us a comparison of our own times with those experienced by our forefathers of the Revolution.

We imagine the central figure, the old man, has left the plow and, with that stern determination to serve his country which marks the people of those days, marches forth "to do or die." Notice his clear, firm eye, which seems to be gazing ahead, defying danger; his animated face; and his whole body, which seems to be thrilled with suppressed emotion.

The fifer, inspired by his desire to answer his country's call, defies danger; and, forgetful of himself, sends forth the strains of music which give zeal and inspiration and which urge on the shattered file of colonial troops drawn up in the rear to strike for freedom. One can easily imagine that these three are father, son, and grandson.

The boy watches the old man who is their leader. He, too, has caught the spirit of the times and fears no danger. "Music hath charms" and in times of war, patriotic music "stirs the hearts of men." This boy beats his drum and keeps time for the company, thinking only of his duty, while the soldier carrying the stars and stripes waves his hat and cheers for his country. A dying soldier exhibits his love for his country by cheering his company as they pass by. Determination and defiance characterized the spirit of our forefathers when they entered the war of the revolution. This is the kind of people who gave to us a free country and who died that their country might be free.

EXERCISES

1. Tell something of the life of Willard.
2. What was his occupation?
3. How did he come to paint "Spirit of '76"?
4. What important event was taking place in 1776?
5. Describe this picture as it appeals to you.
6. What do we owe these people who left their plows and entered the Revolution?
7. Tell something of the spirit of those times, as shown by this picture.
8. Point out the most striking things about the picture.

Painting with all its technicalities, difficulties, and peculiar ends, is nothing but a noble and expressive language, invaluable as the vehicle of thought, but by itself nothing.

—Ruskin

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



SPRING

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JEAN BAPTISTE CAMILLE COROT

Corot was born in Paris on July 26, 1796. His father was a poor shop-keeper of peasant descent, who sold ribbons and laces. At the age of ten, Corot was sent to a boarding school at Rouen. After he returned to Paris, his father bought a country house on the outskirts of the city. Here the boy would sit half the night, gazing out thru his window at the sky, the water, and the fantastic shadows cast by the great trees.

At an early age he was made apprentice in a cloth-shop, where he worked for eight years. Finally, however, he gained courage enough to state his ambition to his father. He was met with no particular remonstrance but was warned that he would receive only enough money to keep him from starving. Corot gladly agreed to these terms and began his new work immediately.

After the death of his first master, Michallon, Corot entered the Paris studio of Victor Bertin. In 1827, he made his first exhibition at the Salon, but it was not until nineteen years later that his reward came. At the close of the Salon exhibition in 1846, at which he exhibited his painting entitled, "The Forest of Fontainebleau," he received, in his fiftieth year, the Cross of the Legion of Honor, the highest honor that can be bestowed upon an artist.

He was unselfish to the utmost degree and was always ready with his purse to help the needy. When asked concerning his lifetime generosity he said, "It is my temperament and my pleasure. I can earn money again so quickly, just by painting a little branch. Charity always brings me in more than it costs me for I can work better with a heart at ease."

It is interesting to know that Corot spent his summers at Barbizon and in the Forest of Fontainebleau, which he dearly loved. This is the place where at the same time, Millet, his contemporary in poverty studied the life of the toiling peasants and painted his famous pictures.

On February 23, 1875, Corot passed away murmuring

of beautiful landscapes and of the happy hours he had spent with nature.

SPRING

Upon the first glance at this poet-artist's picture of Spring, we are inclined to ask, "Can this be real, this dreamy, misty vision of delicate leaves and gleaming waters?" But we see a maiden reaching for some attractive leaves of a silvery birch, and two little children are there, too, one gathering flowers at the foot of the tree, the other reaching up her arms to the sky from sheer joy. This is Spring in all her loveliness.

Here as never before, we realize the artist's power to truly portray nature at her best. Corot was a master painter, a singer, a poet. Can we not seem to feel all three of these gifts as we gaze at the lovely scene before us? Its shimmering delicacy seems to be a work of the soul rather than of the hand. There is not one harsh note in this whole artistic creation, for Corot, the happy tender poet of the brush, saw only the good in nature and man alike.

EXERCISES

1. Tell the story of Corot's early life.
2. What traits of Corot's character are brought out in his paintings?
3. How does Corot show his power to portray nature in his picture, "Spring"?
4. What signs of spring do you find in the picture?
5. What force are the figures in the picture?
6. In what way may this picture be compared with a poem?
7. What do you like best about the picture?

The enemy of art is the enemy of nature. Art is nothing but the highest sagacity and exertion of human nature; and what nature will he honor who honors not the human.

—Lavater

PICTURE STUDIES

ORLIN H. VENNER

Professor of Literature, Nebraska Wesleyan University,
University Place, Nebraska



STRATFORD-ON-AVON

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STRATFORD-ON-AVON

The beautiful scene before us presents a view of Stratford-on-Avon. There is a general atmosphere of community pride and reverence for the memories of the immortal Shakespeare. We notice the well paved streets, the grassy lawns and green fields, the great elms, and the carefully kept shrubbery on the banks of the Avon. But the beautiful curving expanse of water is an object of rare beauty. It is said that more than thirty thousand pilgrims go to Stratford each year to visit the birthplace of William Shakespeare who was born in the "Shakespeare House," April 23, 1564.

The great church spire, which is the central object of architectural interest in the picture, is that of the Church of the Holy Trinity, the burial place of the Bard of Avon. Inside of this church is a marble bust of Shakespeare, below which is a large flat stone bearing the well-known inscription:

"Good Friend, for Jesus' sake forbear
To dig the dust enclosed here.
Blest be the man that spares these stones,
Curst be he that moves my bones."

For three centuries this epitaph has guarded the resting place of the great dramatist.

Stratford is famous for its other historical landmarks. Not far from Stratford is the famous Ann Hathaway's cottage where the wife of Shakespeare lived in her youth. But aside from the church, the object of greatest interest is the house where Shakespeare was born. The house, which has not become national property, has undergone several changes since the days of Shakespeare, but the framework, floors, and most of the interior walls remain as they were in the poet's youth. Another house of great interest is the half-timbered Harvard House, restored by Marie Corelli and presented in 1909 to Harvard University by Edward Morris. It bears the date 1596. This house is now used as a clubhouse for American visitors to the Shakespeare home.

The charm of this picture grows with familiarity. The soft, fleecy cloud that lingers like a halo above the scene, the line of the hills in the soft haze of the distance, the general suggestion of dignity, civic pride and prosperity, make the picture one of lasting charm.

EXERCISES

1. What gives fame to Stratford?
2. What interest centers about the Church of the Holy Trinity?
3. How is one likely to be impressed by the fact that many people annually visit Shakespeare's tomb?
4. Name some other objects of interest in Stratford.
5. What constitutes the unusual charm of this picture?

Art quickens nature; care will make a face;
Neglected beauty perisheth apace.

—Herrick

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



SUFFER LITTLE CHILDREN TO COME
UNTO ME

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BERNHARD PLOCKHORST

Bernhard Plockhorst was born in Brunswick, March 2, 1825. He first studied under Piloty in Munich and later under Couture in Paris. He traveled widely studying the works of the best artists and searching for subjects for his art. He visited the art galleries in Holland, Belgium, France, and Italy. He was especially charmed with the scenes in and around Venice. On his return, he lived for a time in Leipsic, then in Berlin. For three years, 1866 to 1869, he was a professor in the Weimar Art School.

Plockhorst excelled in portrait painting, but left many excellent historical and religious works among which are: The Exposure of Moses; The Finding of Moses; Mater Dolorosa; Resurrection; Christ's Walk to Emmaus; Gift from Heaven; Guardian Angel.

SUFFER LITTLE CHILDREN TO COME UNTO ME

One day as Jesus was about to enter the city, the women of the place who had heard of His coming sent ahead of Him, gathered together and brought out their children for Him to bless.

Jesus was very weary from His journey and when His disciples saw so many people waiting for Him they rebuked them and asked them not to trouble the Master. However, Jesus rebuked His disciples for wishing to send the children away and said, "Suffer the little children to come unto me, and forbid them not, for of such is the Kingdom of Heaven. Verily I say unto you, whosoever shall not receive the Kingdom of God as a little child, shall in no wise enter therein." Then He took the children up in His arms and blessed them.

This picture represents this particular entry of Jesus into the city. In the center Christ sits on the stone curbing of the fountain. He is dressed simply and His pure white mantle falls in picturesque folds upon the stones at His side. The little one in His arms clings to

Him lovingly, and the others nearby are eager for the touch of His hand and the blessing of His sweet voice. From far and near they come, sure of the welcome which never fails.

In the foreground sits a dark-haired young mother, who is listening with bent head and interested face to the story of her little son, encircled by her arm. He is pointing with his hand, filled with lilies of the valley, toward the Saviour. He has evidently felt the pressure of the heavenly hand and is filled with the happiness of the blessing received. On the right, is a shepherd who has guided his flock to the fountain.

OF SUCH IS THE KINGDOM OF HEAVEN

I think when I read that sweet story of old
When Jesus was here among men,
How He called little children as lambs to His fold,
I should like to have been with Him then.
I wish that His hands had been placed on my head,
That His arm had been thrown around me,
That I might have seen His kind look when He said
“Let the little ones come unto Me.”
In that beautiful place He has gone to prepare
For all who are washed and forgiven,
Many dear children shall be with Him there,
For “Of such is the Kingdom of Heaven.”
But thousands and thousands who wander and fall
Never heard of that heavenly home;
I wish they could know there is room for them all
And that Jesus has bid them to come.
I long for the joy of that glorious time
The sweetest, the brightest, the best,
When the dear children of every clime
Shall crowd to His arms and be blest.

—Jermima Thompson Luke.

EXERCISES

1. Tell something of the life of Plockhorst.
2. What kind of pictures did he love to paint?
3. Who forms the center of the picture?
4. How is Jesus dressed and what does He seem to be doing?
5. What does He say as He blesses the children?
6. Describe the mother and child in the foreground. What does the child hold in his hand? What is he probably telling his mother?
7. Who are the men in the background?
8. What do you suppose these men are doing there?
9. Why did Jesus' disciples not want the women to bring their children to Him?
10. What do you like best about this picture?

PICTURE STUDIES

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SUNBEAMS

M. KURZWELLY

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M. KURZWELLY

M. Kurzwelly is a noted landscape painter who now lives in Berlin. His "Sunbeams" and "Brightness of the Sea" have attracted very favorable comment. He now spends his time painting in Berlin.

SUNBEAMS

"Sunbeams," by Kurzwelly, is a restful scene, portraying a quiet village nestled at the foot of a slope toward the sea, and shrouded in the mellow light of departing day. There is a long stretch of sea, beyond which hangs a wide cloud which veils the sun. The horizon line more than one-half of the way across the picture is made up of a long narrow stretch of land, suggesting an island. The village calls to mind a fishing village, for several boats are seen along the beach toward which the waves of the sea are gently rolling. There are two "clumps" of trees, one on the right, and one on the left. A line of blue smoke curls from the chimney of the house in the foreground. Notice about the chimney the protection for the thatched roof. We seem to stand upon an eminence in the foreground and gaze beyond the village and across the sea to the bright spot of light above which hangs a long underlying rift of clouds.

The picture takes its name from the corner of the greatest light. In fact, the entire picture is lighted from the reflection of the sunshine in the sea. In this respect we are reminded of another picture by the same painter entitled, "Brightness of the Sea." Simplicity is the keynote of the picture. The artist has suggested much with small attention to detail. The picture to the left of the middle ground is made up almost exclusively of curved lines, thus emphasizing the fact that we view the scene from an eminence. The graceful curves of the masses of foliage are also noticeable.

Altho no people are present, still the artist has con-

tinued to avoid the appearance of loneliness in the scene. We can imagine the effect upon the beholder if the houses and the boats were taken out of the scene. Few modern artists have succeeded so well in painting light and its effects, as has Kurzwelly. His pictures have individuality almost as strong as some of the older masters of style such as Corot or Turner. For those who like the quiet "humanized" landscapes, nothing better can be found than "Sunbeams."

EXERCISES

1. What in the picture helps to make this a restful scene?
2. What keeps this from being a lonely place?
3. Why has the picture been named "Sunbeams"?
4. What makes the picture so simple?
5. How has the artist supplied the human element?
6. In what does Kurzwelly excel as an artist?

There's no way of getting good Art, I repeat, but one—at once the simplest and most difficult—namely, to enjoy it. Examine the history of nations, and you will find this great fact clear and unmistakable on the front of it—that good Art has only been produced by nations who rejoiced in it; fed themselves with it, as if it were bread; basked in it, as if it were sunshine; shouted at the sight of it; danced with the delight of it; quarreled for it; fought for it; starved for it; did, in fact, precisely the opposite with it of what we want to do with it—they made it to keep, and we to sell.

—John Ruskin

PICTURE STUDIES

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ALFRED TENNYSON

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ALFRED TENNYSON

Alfred Tennyson was born in Lincolnshire, in 1809. He was the fourth of twelve children, eight sons and four daughters. He came from a family of strong characters but was of a moody disposition, a trait of the father inherited by his children to some extent. His father became so melancholy at times that it had a depressing effect upon the children. He scoffed at the idea of his children writing poetry. The two boys, however, secretly wrote poems and persuaded their mother to walk with them so they could read their poems to her. Tennyson often said "All that there is of good and kind in any of us came from her tender heart."

Alfred was very dark and was frequently taken for a foreigner. When he was seven years of age he went to Louth School which he loathed. His father had taught him some and when he went to school he learned enough of the classics to appreciate them. Words charmed him and he took particular delight in musical phrases.

When Alfred was seventeen years of age he and his brother wrote a little volume called "Poems by Two Brothers." They sold this for twenty francs and had to take half pay in books.

In 1828 Alfred and his brother entered Trinity College, Cambridge. Alfred was very much dissatisfied with his school and wrote home that it consisted too much of dry facts. He said, "None but dry-headed, calculating, angular, little gentlemen can take delight in it." He had such a striking personality, such handsome features, that he made a very good impression in this school. His associates were quite remarkable characters: Spedding, who edited and re-edited the Life of Bacon; Milnes, who afterwards became Lord Houghton; Alford, afterwards Dean of Canterbury; Blakesley, afterwards Dean of Lincoln; Merivale, afterwards Dean of Ely; and Arthur Hallam, one of the great historians. Tennyson did not give his Cambridge school credit for having given him power but he did give credit to his associates. He

loved Hallam dearly. They had studied and walked and talked and planned together. A great blow came to Tennyson in 1833 when Hallam suddenly passed away. Tennyson grieved deeply over the loss, and later produced the memorable poem, "In Memoriam."

In 1842 he published two volumes containing a collection of his earlier poems, of which Carlyle said, "That to read it was to feel the pulse of a strong man's heart—a right valiant, true, fighting, victorious heart."

In 1847 he published "The Princess." The year 1850 seemed to be a memorable one for Tennyson. He was married to Emily Sarah S. Ellwood, who sustained and encouraged and devoted the rest of her life to him. He was also made poet-laureate this year. In 1853 he was offered the Rectorship of the University of Edinburgh which he refused. In 1855 he was offered the Oxford D. C. L. suggested by the Archbishop of Canterbury which he accepted. From this time on he and his wife visited the poor and sick of the town, cared for their farm by mowing weeds, gathering up leaves, collecting flowers, studying the birds, took long walks alone or with friends. He was a congenial companion for his boys, walking and riding and discussing everything under the sun with them. During this year Tennyson might be found in a high backed chair in the upper story writing poems. In 1855 he received a compliment which must have been a great encouragement to one who loved his work so intensely. The English soldiers at Crimea became enthusiastic over "The Charge of the Light Brigade." He immediately had a thousand copies printed and sent to them. In 1855, he became an intimate friend of the Brownings. They were very fond of him, and Mrs. Browning and Mrs. Tennyson became very intimate friends. About this time, his poem "Maud" had been severely criticized, but with the proceeds of this he bought Farringford, his country home, where they and their friends were very happy.

In 1861 the Prince Consort died and Tennyson wrote "Dedication to the Idylls" what has long been considered

the simplest and most complimentary poem ever written. As a result of this, Tennyson had his first conference with Queen Victoria which resulted in a very intimate friendship between them.

He wrote "Enoch Arden" in 1864 and in 1869 he wrote "Lucretius," which was published in Macmillan's Magazine. These poems were later followed by "Idylls of the King."

On his eightieth birthday he received many letters expressing the admiration and love of his friends. After reading one he said, "I don't know what I have done to make people feel this way unless it is that I have always kept my faith in immortality."

In October 1889, he wrote "Crossing the Bar," one of the prettiest poems ever written. He composed this poem one day as he was going from Aldworth to Farringford. His greatest poems are: The Idylls, Maud, and In Memoriam. In his last illness he called for a copy of Shakespeare and they read some passages to him. When the doctor came he said, "Death"?, and when the doctor nodded "yes" he said, "That is well." He was buried in Westminster Abbey being borne there by twelve of the most distinguished men in England.

EXERCISES

1. When and where was Tennyson born?
2. Tell something of his early life.
3. What were his first published poems?
4. How do we know that his mother was kind and sympathetic?
5. Where did he first attend school? Where did he attend college?
6. Who were his best friends?
7. Who was Carlyle? What did he say of some of Tennyson's early poems?
8. Why was the year 1850 an eventful one? What was Farringford?
9. Who were the Brownings?
10. Name some of Tennyson's best poems.
11. How did he happen to have his first conference with Queen Victoria?
12. When and where did Tennyson die? What individual was a life-long help to him and critic for him?

PICTURE STUDIES

ORLIN H. VENNER

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THOROUGHBREDS
HEYWOOD HARDY

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HEYWOOD HARDY

Heywood Hardy was born in England, where he still lives. He has painted a number of groups of persons and animals. His pictures have been exhibited in the Royal Academy and at the Grosvenor Art Gallery.

THOROUGHBREDS

“Thoroughbreds,” by Hardy, is a picture loved by children. It represents a charming English girl, offering an apple to her favorite riding horse. Two pet dogs look up into the face of their mistress and ask for attention. The background of the picture is made up entirely of a mass of green foliage with just a touch of soft summer sky.

The grace, refinement, and beauty of the girl; the rare intelligence and gentleness of the horse, all carry out the idea of exceptional worth, the thought that the artist desired to convey in naming the picture “Thoroughbreds.”

Of the three domestic animals, the horse, the sheep and the dog, the horse has always appealed most strongly to painters and writers. These dumb animals have been the friends of man, accompanying him wherever he has gone to take up his abode in unknown lands. In Oriental countries, especially in Arabia, the horse has been considered more useful than either the dog or the sheep. The service rendered man by this faithful companion, the horse, makes him deserving of the greatest kindness. In the picture the horse looks upon the girl with that attachment born of kindness. The girl has put on her riding suit and is prepared for a long ride into the country. We note especially the unusual look of intelligence of this horse. Aside from his intelligence, the sleek coat, and his fine bearing make him a rival of the girl for attention from the beholder.

The picture is in the nature of a portrait. The stone steps to the left of the picture probably lead from the home of the girl. We can imagine that the scene is laid on

some fine old English estate in the days when it was a popular pastime for men and women to ride and drive blooded horses.

EXERCISES

1. What do you see in this picture?
2. What thought does the artist convey in the word "thorobreds"?
3. What seems to you to make each of the leading *characters* a "thorobred"?
4. Describe the setting.
5. Where is the probable scene of the picture?
6. Why has the horse been the favorite subject of painters?
7. Why is the Arab especially devoted to his horse?
8. What touches do you like best in the picture?

The most important part of painting is to know what is most beautiful in nature, and most proper for that art; that which is the most beautiful is the most noble subject.

—Dryden

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



THREE MEMBERS OF A TEMPERANCE
SOCIETY

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JOHN FREDERICK HERRING

John Frederick Herring was born in Surrey, England, in 1795. His father was a London tradesman, born in America. Herring's first ambition to paint horses came from seeing them in action at the St. Leger races at Doncaster, where he had gone in search of employment. From this time he was alternately stage driver and painter of the animals he loved so well. At last he achieved such great success that he devoted his whole time to painting, and gained a reputation in his special line second to no other in England. Of his many pictures "Pharaoh's Horses" is perhaps the most popularly known. He died at Tunbridge, Kent, in England, in 1865.

THREE MEMBERS OF A TEMPERANCE SOCIETY

This is a picture of three horses quenching their thirst in the clear, cool water of the fountain. Notice the three different types, each having a beauty of intelligence as it is seen in the faces of few animals. The one farthest from us seems intent on satisfying his thirst, but the white horse and the one nearest the front of the picture have just lifted their heads, with the water dripping from their mouths, as if listening to something unseen and unheard by us.

What gentle creatures they are with their great, intelligent eyes, and sleek, shining coats! No doubt they are the favorites of a loved and loving master. Perhaps some little boy or girl likes to rub their velvety noses and feed them bits of bread and lumps of sugar which every horse loves. Compare these horses with those in Rosa Bonheur's "Horse Fair."

EXERCISES

1. Sketch briefly the life of Herring.
2. What was his father's occupation?
3. How did Herring first come to paint horses?
4. What is his best known picture?
5. Describe "Three Members of a Temperance Society."
6. What difference do you see in the expression on the face of the white horse and that of the one nearest the front of the picture?
7. What do you think these two horses see before them?
8. Why do you think this picture is called "Three Members of a Temperance Society?"
9. What do you especially like about this picture?

A painter may make a better face than ever was, but
he must do it by a kind of felicity, as a musician that
maketh an excellent air in music, and not by rule.

—Bacon

PICTURE STUDIES

ORLIN H. VENNER

Professor of Literature, Nebraska Wesleyan University,
University Place, Nebraska



THE VICTOR OF THE GLEN

SIR EDWIN HENRY LANDSEER

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SIR EDWIN HENRY LANDSEER

Sir Edwin Landseer was born in the outskirts of London, on March 7, 1802. His father, an artist, took a deep interest in his son's artistic tendencies, which began to show at a very early age. Some of the lad's youthful studies are preserved at South Kensington Museum, London, and, from the notes they bear, indicate that they were made when the artist was only five or six years old.

This artist showed no fondness for books, so his father, believing that his son's artistic ability should be developed to the utmost, entered him at the Royal Academy at the age of fourteen. At a very early age he had begun to show a preference for the dog above all other animals, so at the Academy he was known as "the little dog-boy."

In 1824, he paid his first visit to Sir Walter Scott at Abbotsford, Scotland. So deeply impressed was he by the beauty of the scenery and of the animals, that he rarely failed to visit Scotland every year after this.

Queen Victoria, from the time of her accession to the throne of England, had been an ardent admirer of Landseer's skill, and one of his chief patrons. He became the court artist and was kept busily employed painting pictures of pet animals and portraits of Queen Victoria and Prince Albert. He also instructed the King and Queen in etching. In 1850, Queen Victoria conferred the honor of knighthood upon the artist, and from that time on, he was known as Sir Edwin Henry Landseer.

It is interesting to know of Landseer's progress in the Royal Academy. From being an ordinary student, he was elected as Associate in the Academy in 1826. In 1831, he was elected to full membership, and in 1865 he was offered the presidency of the Academy, but refused on account of his failing health. He died October 1, 1873.

THE VICTOR OF THE GLEN

This picture, known as "The Victor of the Glen," presents Landseer in his most striking characteristic as a portrayer

of the dramatic side and of the tragedies of the animal world.

The scene here represented is in the Scottish highlands. Long stretches of mountain peaks appear in the distance, with great clouds breaking away over them as the day grows brighter. Three female deer, guarded by the favorite male of the herd, are near a spring of mountain water where a second male has come to drink, or perhaps to offer himself as a rival leader of the herd. The two stags have fought until the weaker has fallen mortally wounded by the side of the spring. The victor, the chief figure in the picture, stands boldly above his fallen rival, sounding forth a challenge of victory, that echoes from peak to peak. The three does in the background look on in mute admiration. The gruesomeness of the tragedy is suggested by the mountain eagles gathering in the distance for what they know will soon be a feast. The wounds of the fallen deer, the broken horn lying on the ground, his exhausted but defiant look, add to the dramatic quality of the scene. The struggle is intensified by the suggestion of the new day, with the breaking away of the clouds, and by the lovely spot, rich with mountain grasses and dotted with highland flowers.

EXERCISES

1. What tells that Landseer was an unusually talented youth?
2. What honors did he win?
3. What is Landseer's manner of picturing animals?
4. Tell the story of this picture.
5. What in the picture tells of the nature of the struggle?
6. What in the picture suggests the time and place of the scene?
7. What do you like best about the picture?

To feel beauty is a better thing than to understand how we come to feel it. To have imagination and taste, to love the best, to be carried by the contemplation of nature to a vivid faith in the ideal, all this is more, a great deal more, than any science can hope to be. The poets and philosophers who express this aesthetic experience and stimulate the same function in us by their example do a greater service to mankind and deserve higher honor than the discoverers of historical truth.

—George Santayana

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



WASHINGTON CROSSING THE DELAWARE

EMANUEL LEUTZE

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EMANUEL LEUTZE

Emanuel Leutze was born in Wurtemberg in 1816. On account of political discontent, his father, who was a German mechanic, left his native land and settled in Philadelphia. When he was twenty-five he had obtained enough money from the sale of pictures to take him to Europe. Leutze went to Dusseldorf, where he soon won a reputation as a historical painter. His picture "Columbus before the Council of Salamanca" was admired so much that the Dusseldorf Art Union purchased it. His pictures are full of action and dramatic inspiration.

From Dusseldorf, Leutze went to Italy, then to Germany, where he married the daughter of a German officer. He came to America, where he found great prospects for an American historical painter. This was shortly before the Civil War, and books and pictures swayed the mass of people and were eagerly sought for.

Leutze's artist friends and others, when the time came for him to leave for America, gave a banquet in his honor as evidence of the high esteem in which he was held. This banquet was held in the "Mahlkasten" which was the painter's club room, and he was welcomed with the clang of a brass band.

Altho Leutze became a naturalized American citizen, he adhered closely to the ideas of his two masters in Dusseldorf. Because he was a very busy man with a large family to support, his pictures were not as perfect as he had the talent to make them. There is a general boldness and freedom in his pictures, and had he spent the time some artists have spent on their work, he could have given his paintings more beauty and dignity.

In his study he would sit for a long time thinking, then perhaps enter into a lively romp with his children and dogs, after which he would return, seeming to have caught the inspiration, and enter upon his task with a "hearty good cheer."

Among his best pictures are: Landing of the North-

men; Columbus; John Knox and Mary Stuart; Cromwell and his daughters.

WASHINGTON CROSSING THE DELAWARE

In this picture we have the true spirit of bravery, the bravery that will face peril without flinching, that will forfeit even life itself for one's country. Notice the small boat packed with soldiers, the floating pieces of ice, the men themselves who are putting forth every effort to reach the other shore, and above all, the calm, powerful figure at the front end of the boat, in whose face and form is seen no sign of shrinking from duty, no nervous anxiety, as he stands there among his men with danger on every side. This is a typical picture of General Washington who crossed the Delaware on Christmas night, 1776, with a force of less than twenty-five hundred men, and marched on Trenton in a furious snow storm. There he surprised a body of Hessian soldiers and took a thousand prisoners and a large quantity of arms and ammunition. All this he did with scarcely the loss of a man. It was not a bold strike, but a great victory, because it had great results. Thousands of patriots had begun to despair. Now their hearts leaped with joy. It was a Christmas long to be remembered. Thus runs the story which has come down to us in history of one of the greatest of patriots and noblest of men.

EXERCISES

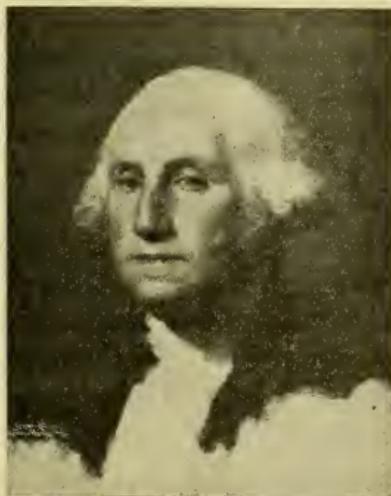
1. Sketch briefly the life of Emanuel Leutze.
2. Why did he decide to come to America?
3. How did his fellow artists honor him when he left Germany?
4. What general criticism was passed on his pictures?
5. What is the name of this picture?
6. What particular reason had Washington for crossing the river at night?
7. What year was this? What time of year was it?
8. Describe the battle that followed the crossing of the Delaware.
9. What were the results of this battle?
10. What was the character of Washington? How is this shown in the picture?
11. How many things in the picture help to tell the story?
12. What do you like best about the picture?

The object of Science is knowledge; the object of art
is works. In art, truth is the means to an end; in
science it is only an end. —Whewell

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



GEORGE WASHINGTON

GILBERT STUART

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GILBERT STUART

Gilbert Stuart, an American portrait painter, was born at Narragansett, Rhode Island, December 3, 1755. At the age of thirteen, he painted his first portraits entirely without instruction. His first teacher was Cosmo Alexander who took him to England, and dying, left him in poverty and alone to return to America. At the age of twenty, Stuart returned to England where he took instruction from Benjamin West. In 1792, he returned to America, with the great desire to paint the portrait of Washington. With this motive uppermost, he worked and painted until his death in 1828. The portraits of Washington are the most noted of all Stuart's portraits. It was said that Stuart jealously kept his original, selling only copies. When he died, the original was sold to the Washington Association, and it now hangs beside Stuart's Martha Washington in the Boston Museum of Fine Arts.

GEORGE WASHINGTON

The commanding figure in American history, George Washington, towers high above all other statesmen, save Lincoln. He is loved and revered by the whole world as a champion of human liberty. When the contest between America and the mother-country came, Washington was made the leader in America because he was the ablest man of his day. It was said of him that, "He was the soul of the Revolution. He was security in defeat; cheer in despondency, light in darkness, hope in despair, the one man in whom all could have confidence. He would not stop to thwart the machinations of envy; before the effortless might of his character they stole away and withered and died."

We see him as a boy, playing soldier; as a youth making journeys in the service of his state, and again as commander-in-chief of the American forces during the Revolution. When the time came to frame the Constitution of the United States, he towered above hosts of able, loyal

statesmen, as Chairman of the Convention. The people were hesitating whether to adopt or reject the constitution but when they saw the name of "George Washington" signed to the document, they knew it was a precious document of human liberty. Largely thru his influence, the constitution was adopted. When the people of the newly established country needed a president, everyone, consciously or unconsciously turned to Washington. He was elected President of the United States in 1789 and served eight years. At the close of his administration he voluntarily retired to private life.

In this picture, the most popular portrait of Washington, we see the firm, serene face, the tender, kind, intelligent expression, the broad high forehead, the large, thoughtful eye. Character is written in every line. Poise, leadership, superb intelligence, fine tolerance, resistless energy, high conscience, and imperishable devotion are all written indelibly in the face of the great leader.

EXERCISES

1. Sketch briefly the life of Gilbert Stuart.
2. How does the character of Washington compare with that of other statesmen of his day?
3. Name some of the offices held by him.
4. How long and when did he serve as president of the United States?
5. Describe the portrait as Stuart has painted it. Why do you think the artist kept the original painting himself?
6. Where is this picture today?
7. From your knowledge of Washington and from the study of this picture, what are some of the characteristics which made him great?

Art is the child of Nature; yes,
Her darling child in whom we trace
The features of the mother's face,
Her aspect and her attitude.

—Longfellow

PICTURE STUDIES

ALICE FLOMER

Assistant State Superintendent, Lincoln, Nebraska



MARTHA WASHINGTON
GILBERT STUART

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GILBERT STUART

Gilbert Stuart, the most noted portrait painter of the time, was born at Narragansett, Rhode Island, in 1755. His father was a snuff-grinder. At the age of fifteen, the lad, entirely self-taught, began to paint portraits. His skill and apparent ability attracted the attention of a young Scotch artist, Alexander, with whom Stuart went to Scotland at the age of seventeen. Two years later he returned to America, painting portraits in Newport and in Philadelphia.

In 1775 he went to London where his chief occupation was that of organist in a church. In 1778 he entered the studio of Benjamin West where he was assistant and student. Later he established a studio of his own. Returning to America in 1792, he settled down to painting portraits which are distributed among the largest museums in the country. His reputation as an artist comes chiefly from his many portraits of George Washington. Shortly after his death in 1828, a collection of two hundred fifteen pictures was exhibited at the Boston Athenaeum.

The following portraits are among his most noted ones: Sir Joshua Reynolds, Martha Washington, George Washington, John Jacob Astor, John Adams, Thomas Jefferson, John Jay, Edward Everett, and Mrs. Siddons.

MARTHA WASHINGTON

Martha Washington, as a young lady, has been described as a rustic belle and rosy beauty who helped to grace the halls of Governor Dinwiddie's mansion at Williamsburg, Virginia, her childhood home. Her education was obtained in her own home where she was under the supervision of a private governess.

She was married at a very early age to Colonel Custis. For several years, her happiness knew no bounds, but her joy was overcome by grief, first in the loss of a son, and shortly after by the untimely death of her husband.

Mrs. Custis was twenty-six years old when she met Colonel Washington. Upon their marriage they went to Mt. Vernon to make their home. Her new found happiness received its first blow when she received a letter from her husband, written in Philadelphia, June 18, 1775, informing her of his appointment by Congress as Commander-in-chief of the American Army.

The true womanliness and loving-kindness of Martha Washington came to the front at this time as never before. During the long tedious years of war when there was so much privation and suffering among the soldiers, and so many lonely days, she felt it her duty and privilege to give of her time and of her stores to the men who were fighting for the life of the young country. She would spend the winter in her husband's camp with no thought of her own discomfort, always thinking of the cheer she might bring to the lonely and suffering. Lady Washington, as she was universally known, was with her husband at Cambridge, at Morristown, and at Valley Forge.

Washington was scarcely settled in his home at Mt. Vernon when he again answered the call of his country, this time to become its first president.

Martha Washington as "The First Lady of the Land" had a way all her own in conducting the social affairs of her station. Her dress was simplicity itself. Placed as she was in a position to make a display of worldly goods, she chose rather to wear the simplest of gowns, many of which were homespun, made by her own servants. Yet, in accordance with the wishes of Congress and the aristocratic tradition of her own rearing, she observed strictly the forms, customs, and ceremonies of foreign courts. For eight years she reigned supreme, happy to be the wife of the President, but happier still was she at the end of that time to go back to her old home near the quiet Potomac.

In 1801, two years after the death of Washington, Martha Washington passed away. The following thought which she herself expressed is typical of the life she led, and accounts, in a measure, for her worth of character:

"I have learned from experience that the greater part of our happiness or misery depends upon our dispositions and not upon our circumstances. We carry the seeds of the one or the other about with us in our minds, wherever we go."

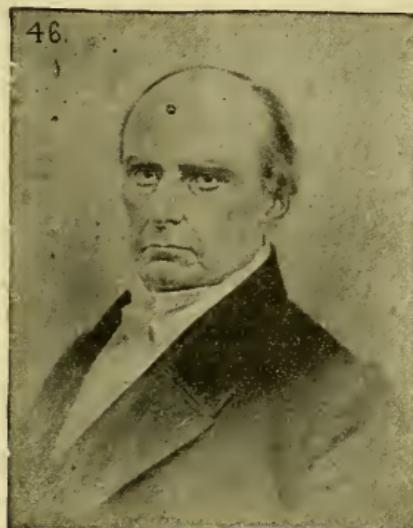
EXERCISES

1. Tell the story of Stuart's life.
2. How did he win his chief distinction?
3. Name some of his leading portraits.
4. Where was Martha Washington born?
5. Tell of her early life and education.
6. Sketch briefly the chief events of her earlier married life.
7. How old was she when she met Colonel Washington?
8. Tell of her early life at Mt. Vernon.
9. What happened again to cloud her happy life?
10. What did she do during the war?
11. What was the motto of her life?
12. From the picture, what kind of character do you think she was?

PICTURE STUDIES

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DANIEL WEBSTER

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DANIEL WEBSTER

Daniel Webster (1782-1852) was born in Salisbury, now Franklin, New Hampshire. His father, Ebenezer Webster, was a distinguished pioneer, having built the first cabin in Salisbury when there was no other habitation between Salisbury and Canada. The elder Webster, being especially anxious to school his boys, sent Daniel to Phillips Academy and to Dartmouth College from which Daniel was graduated in 1801. Young Webster had been chosen Fourth of July orator in Hanover, his college town, in 1801. On that occasion he set forth the very political principles that made him famous later.

After graduation, Webster began the study of law, but finding himself in need of funds, he accepted a position as principal of the Fryeburg Academy, Maine. The following year, however, he resumed the study of law. In 1804, he went to Boston and completed his law studies with Christopher Gore, who later became governor of Massachusetts. Webster was admitted to the bar in 1805 after which he settled down in Portsmouth where he rapidly rose to fame.

With the opening of the War of 1812 came Webster's great opportunity to enter upon a political career. He became a member of the House of Representatives, and Henry Clay, the speaker, appointed him a member of the Committee on Foreign Relations of which John C. Calhoun was chairman. For forty years these three men dominated American politics.

Webster's physical endowments as an orator were extraordinary. He had a wonderful voice, keen piercing black eyes, a beetling brow, and great massive shoulders. Carlyle after meeting Webster, said: "Not many days ago I saw at breakfast the noblest of your nobilities, Daniel Webster. He is a magnificent specimen. As a logician or parliamentary Hercules, one would be inclined to back him at first sight against all the extant world. The tanned complexion, that amorphous crag-like face; the dull, black eyes under the precipice of brows,

like dull anthracite furnaces, needing only to be blown; the mastiff mouth accurately closed; I have not traced so much of silent Berserker rage that I remember in any man."

Webster was prominently connected with important affairs and movements, some of which may be enumerated: (1) In 1820 he was a member of the committee called to revise the Constitution of Massachusetts; (2) He was a great actor in the tariff agitation of 1828; (3) He participated in the great Webster-Hayne debate in 1829, out of which came his famous utterance, "Liberty and Union, now and forever, one and inseparable;" (4) He was prominent in the Nullification Agitation in 1832; (5) His prominence in the Webster-Ashburton treaty is known to every student of history; (6) He appeared prominently in the Girard Will Case before the Supreme Court of the United States; (7) He helped to settle the slavery question for Texas; and (8) Thru his instrumentality, Kossuth and other Hungarian refugees were released from the Turks. He was twice Secretary of State. His name was proposed for the Presidency but he was never nominated. When he died October 24, 1852 at his home at Marshfield, Massachusetts, he was the most universally mourned next to Washington.

First of all, this portrait shows intellect, the qualities of leadership, and the power of the great orator. We note the great forehead, the keen eyes, the beetling brows, and the firm-set mouth. There is a suggestion of ruggedness and strength. The great orator seems to be pondering over some momentous question.

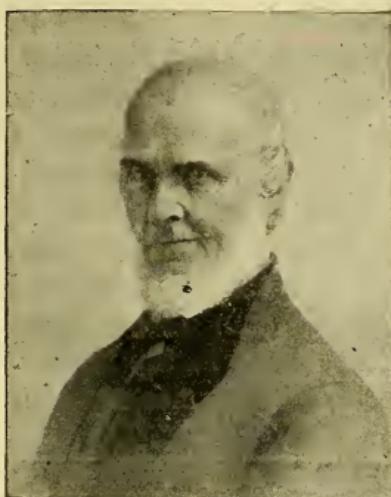
EXERCISES

1. Tell of the work of Webster's father as an active pioneer.
2. What was the extent of Webster's schooling?
3. Tell of his study of law.
4. With what other great statesmen was he associated for forty years?
5. What was Carlyle's estimate of Webster?
6. How did Webster help to shape American ideals?
7. What kind of man does the picture reveal to you?

PICTURE STUDIES

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Assistant State Superintendent, Lincoln, Nebraska



JOHN GREENLEAF WHITTIER

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JOHN GREENLEAF WHITTIER

John Greenleaf Whittier was born on a farm near Haverhill, Massachusetts, December 17, 1807. His forefathers were Quakers and he was born into the faith, clinging all his life to the quaint customs, dress and speech of that sect.

His early education was received in the "district school," of which he speaks in "In School Days." Up to the time he was fifteen years old, Whittier had read little except the Bible, "Pilgrim's Progress," and the weekly newspaper. One day his teacher loaned him a copy of Burns' poems, which is said to have inspired him to attempt to write poetry. When he was nineteen years old, his sister sent a specimen of his verse to the "Free Press," edited by William Lloyd Garrison. Garrison at once became interested in the farmer lad and, overcoming the father's remonstrance, sent the boy to Haverhill Academy.

Whittier was able to attend the academy only until he was of age. During his school life he had written both prose and poetry for the newspapers. Upon his leaving school, he edited the "Manufacturer," a political paper, and wrote for the "Philanthropist." But in a short time, his father's illness recalled him to his home where he spent his time caring for the farm and family.

In 1866, with the appearance of "Snow-Bound," Whittier's reputation became nation wide. A year later "The Tent on the Beach" appeared, and from then on he devoted his time to writing both poetry and prose. When he died in 1892, he had been an active writer for over 60 years, leaving works that will make his memory, as "The Quaker Poet," imperishable.

Whittier's writings are so real that one sees the pictures in the mind's eye as clearly as if the very scene was present. The following poem, as part of "Snow-Bound," describes the interior of his boyhood home as it always appeared in the evening after the chores were done:

“We piled, with care, our nightly stack
Of wood against the chimney back,
The oaken log, green, huge, and thick,
And on its top the stout hack-stick;
The knotty fore-stick laid apart,
And filled between with curious art
The ragged brush; then, hovering near,
We watched the first red blaze appear,
Heard the sharp crackle, caught the gleam
On whitewashed wall and sagging beam,
Until the old, rude-furnished room
Burst, flower-like, into rosy bloom.”

This home was one of hospitality and good-will. Often they entertained from ten to fifty when the Friends had meetings. People came for miles and stayed for days. At these times they sat around the fireplace telling ghost and witch stories until the children were stiff with fright. But Whittier did not confine himself to poetry. Probably he was one of the strongest influences against slavery in America. In 1833 he was a delegate to the National Anti-Slavery Convention in Philadelphia. There were sixty members present and Whittier was one of the secretaries, also one of three to draft their Declaration of Independence.

Whittier’s poetry reveals life in all its continuity, and unity and the peace that “quiets troubled waters.” His hymns are sung in every Christian land and have given comfort to scores of hungry hearts. He died in 1892 in a New Hampshire village. Just forty years had elapsed between his “Exiles Departure” and “Snow-Bound.” He was a contributor to the Altantic Monthly in such poems as: The Gift of Tritemius; Skipper Ireson’s Ride; Telling the Bees; My Psalm; My Playmate; Mountain Pictures; and The Eternal Goodness.

EXERCISES

1. When and where was Whittier born?
2. Discuss his description of the home on a winter evening.
3. Compare Longfellow's advantages with those of Whittier.
4. Where and when was Whittier's first poem published?
5. How did Whittier get an opportunity to attend school?
6. How have Whittier's poems affected the mass of the people?
7. From this picture, what kind of man do you think Whittier was?

PICTURE STUDIES

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WOODROW WILSON

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WOODROW WILSON

Woodrow Wilson affords a splendid illustration of the possibilities in the life of the young American who properly fits himself for a worthy career. Woodrow Wilson was born December 28, 1856, at Staunton, Virginia. He is the son of Scotch-Irish parents. His father was a minister in the Presbyterian Church. His great career is not the result of chance, or the successful outcome of what Americans have called a "pull." Young Wilson entered upon the life of an earnest and careful student in the public schools and finally entered Princeton University. Next he entered the University of Virginia. Finally he completed a course of study at Johns Hopkins University. Wherever he went, Woodrow Wilson attracted attention for his studious habits, and for the excellent results of his study.

Woodrow Wilson was trained to be a lawyer. After entering upon the practice of law at Atlanta, Georgia, he decided that he was better fitted for an academic career. He became Professor of History and Political Science at Bryn Mawr College from 1885 to 1888, and held the same position at Wesleyan University from 1888 to 1890. He then became Professor of Jurisprudence and Politics at Princeton University from 1890 to 1902. He became President of Princeton University in 1902 and held that position until 1910, during which time Princeton's enjoyed great growth and rich endowment.

Woodrow Wilson was elected Governor of New Jersey in 1911 and held that position until 1913. In 1913 the highest honor within the reach of any American came to him when he was elected President of the United States.

We must not forget that President Wilson takes high rank as a writer, his chief contributions to literature being: (1) *Congressional Government; A Study in American Politics*, 1905; (2) *The State; Elements of Historical and Practical Politics*, 1899; (3) *An American History*, 1902; and (4) *Various Essays in Literature and Government*.

No other President of the United States except Lincoln ever stood as head of the American people during such a crisis as that faced by President Wilson. Lincoln's name is immediately associated with the great Civil War, and Wilson's name is inseparably linked with "The World War" which began in 1914.

President Wilson is known as one who never makes wild or rash statements. He has shown great balance and poise, and the gift of a supreme intellect. It has been said that he comes nearer meeting Emerson's ideal of "man thinking" than has any other President that the United States has produced. The conservatism, and poise, the superb intellect—"man thinking" is the idea of the picture.

EXERCISES

1. Describe President Wilson as an illustration of the possibilities of the capable young American.
2. Trace his career as a student.
3. Why did he give up the practice of law?
4. Describe President Wilson's work as a teacher.
5. Of what great University was he the head?
6. What great government position did President Wilson hold prior to the presidency?
7. Name some of his important writings.
8. In what respect do the times of Wilson compare with the times of Lincoln?
9. What do you think is shown of Wilson in this picture?

So I will say that I believe there are two virtues much needed in modern life, if it is ever to become sweet; and I am quite sure that they are absolutely necessary in the sowing the seed of an *art which is to be made by the people and for the people, as a happiness to the maker and the user.* These virtues are honesty, and simplicity of life.

—William Morris

PICTURE STUDIES

ALICE FLOKER

Assistant State Superintendent, Lincoln, Nebraska



THE WINDMILL

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JACOB VAN RUYSDAEL

This great Dutch landscape painter was born in Haarlem, Netherlands, about the year 1628. His father was a maker of picture-frames. The lad learned his first lesson in art from Salomon van Ruysdael, his uncle. At the age of twenty years, the boy was enrolled in the Haarlem Guild of St. Luke where he studied art. Several years later he took up his permanent residence at Amsterdam. While here he was a master and among his pupils was Minderhout Hobbema, the painter of "The Avenue of Middelharnis."

His first pictures represent that inborn gift of portraying nature as she is. He lived very close to nature. In his boyhood days he loved to roam thru the wooded hills and the open country and wander along the sea-shore. His inspiration began there and we see in his first attempts a minuteness of detail. Later, his works improved greatly. He paid less attention to detail work and more to the general effect. The sky, at times clear and mild, at others, gray and lowering, full of tumbling clouds, occupies in some of his pictures the greater portion of the canvas.

This was the time of Ruysdael's life when he should have come into his own in the world of art, but the people of his native land failed to grasp and to appreciate the great artistic message which this nature artist was offering them. His tender spirit was hurt; he must find some way in which to please. Perhaps if he were to follow the lead of another artist he would be met with the approval he so longed for. He was induced to imitate the manner of Everdingen, the Swedish landscape painter. How superior Ruysdael was to Everdingen has since been recognized and it has been truthfully said, "In his scenes of wild solitude with their plunging cataracts, there is a suggestion of great organ music, while Everdingen's art has only a tinkle of picturesqueness."

At the age of fifty-two, Ruysdael returned to his native city, Haarlem, broken in health and spirit. He was

finally given refuge in the almshouse of Haarlem where he lived only a few months, passing away in 1681, a pathetic example of one who, thru his art, had given his life for others.

Among his most noted pictures are: Landscape with Waterfall; View on the Rhine near Wyk-By; Benthem Castle; A Fresh Breeze; The Swamp; The Beach; A Hilly Landscape; View of Haarlem from the Dunes of Overveen; A Wooded Landscape with Waterfall; The Tempest.

THE WINDMILL

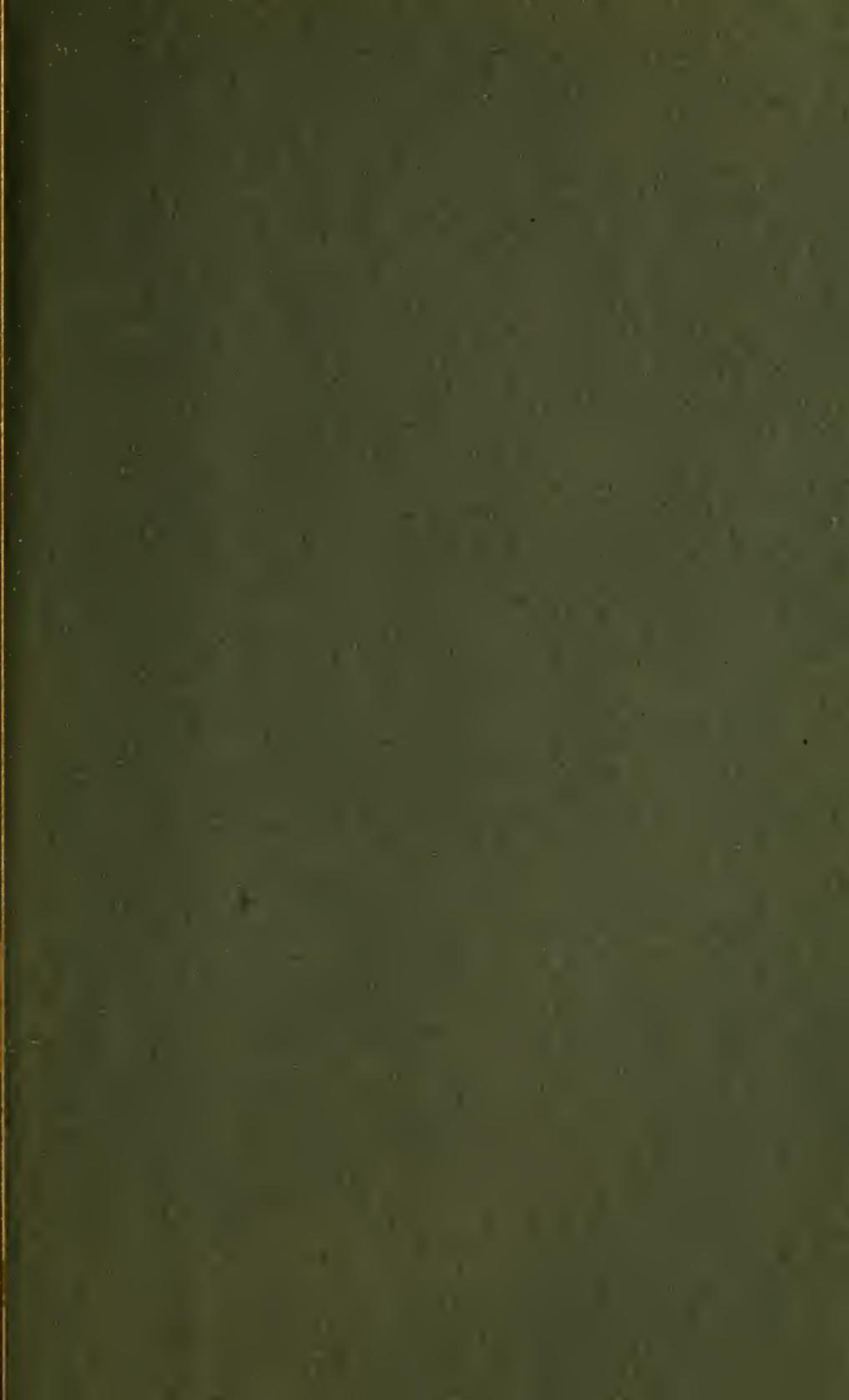
Ruysdael's best conception of true art in nature is clearly portrayed in his famous masterpiece, "The Windmill." The grandeur of this picture is probably most emphasized by the wide stretch of massive gray clouds which serve as a fine background for the picture.

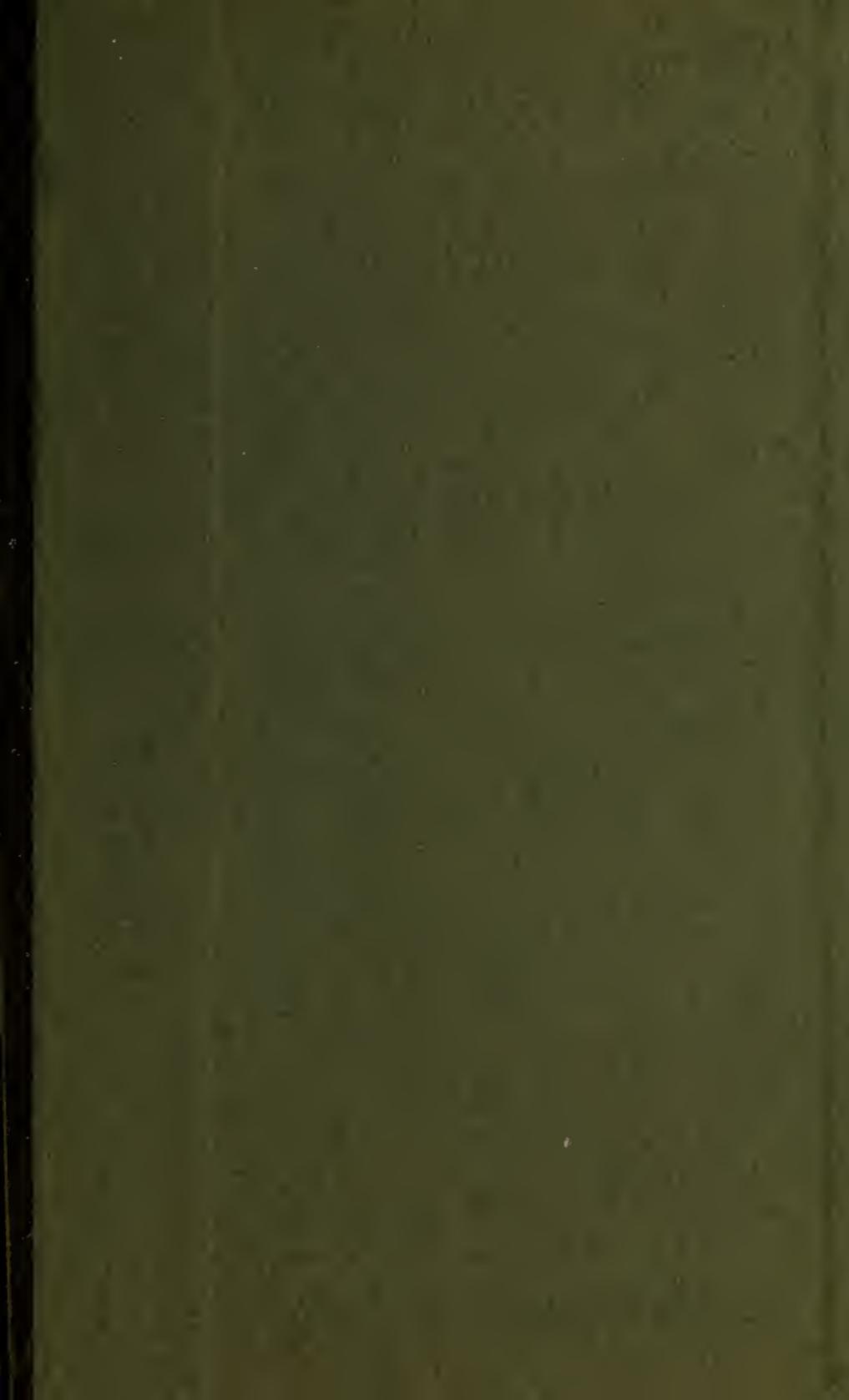
There is a certain dignity and grandeur about the old mill that towers above everything else and stands, a striking silhouette, against the leaden, heavily-shadowed sky. A little patch of light-flecked water is seen in the foreground. The light gleams give us just a suggestion of the sun, which is peeping out for a moment thru rolling clouds.

As is customary in Holland, where the land is so low that the country is in danger of being flooded, a breakwater in the form of a rude, closely built stockade is resisting the lapping of the gently flowing river. A tall castle with many spires, and a low, rudely thatched cottage to the extreme right, lend a note of contrast to the scene. The heavy sky, trees tossed by the wind, and the deep shadows he loved so well, are typical of Ruysdael's melancholy nature, inclined to sadness.

EXERCISES

1. Tell briefly of the life of Ruysdael.
2. What kind of pictures did Ruysdael paint?
3. Why was this artist "broken in spirit?"
4. Where is this scene laid?
5. What does the glinting light on the water tell you?
6. Where are the deepest shadows in the picture?
7. What do you see back of the old mill?
8. What do you see to the right of it?
9. Describe this picture.
10. What are one's first impressions as he looks at the picture?
11. What in this picture do you like best?





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